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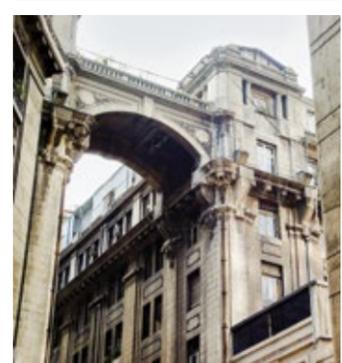
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Photo by Matt Prisk/LMGI



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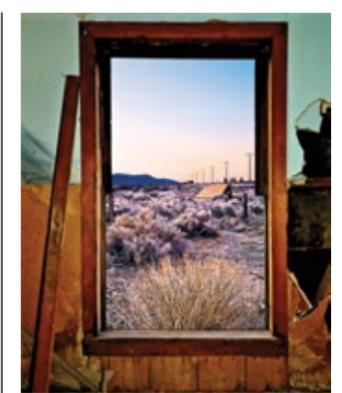


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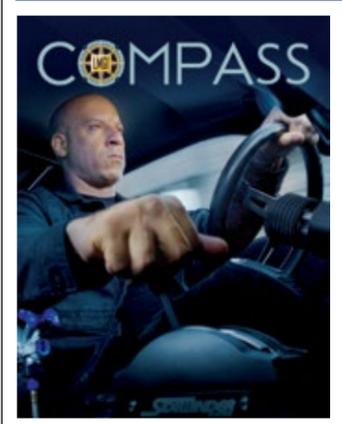
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Vin Diesel. Courtesy of Universal Pictures

FROM THE EDITORS' DESK



"The will to win is worthless if you do not have the will to prepare."

—THANE HOST

"So many of our dreams at first seem impossible, then they seem improbable, and then, when we summon the will, they soon become inevitable."

—CHRISTOPHER REEVE

We spent 10 years preparing for our LMGI Awards and have just enjoyed a wildly successful fourth annual gala. Kudos to all of our nominees and winners. Among the winners? Each and every LMGI member, for we have built an impressive international community in a very short period of time. It was great to see so many of you grinning from ear to ear while celebrating our craft. Read more about our sold-out affair captured by former Sedona Film Commissioner, Judy Schultz.

In keeping with the importance of preparing and the pleasure of accomplishing the impossible, *The Fate of the Furious* crew was the first major production to shoot in Havana, Cuba. In our cover story, supervising location manager Eric Hooge and manager Matt Prisk share their once-in-a-lifetime experiences with reporter Nancy Mills.

Mills also ventures to Montreal with member Adrian Knight to explore the demanding schedule of *19-2*, the popular Canadian cop drama that is always on location, pushing budget limits with creativity and hard work in "*19-2: Chasing the Puck*."

In our featured columns, "In My City" invites us to join location manager Ariel Leon Isacovitch for an intimate look at Santiago, Chile. Location pro Laura Sode-Matteson traces her journey from the Hawaiian Islands to Hollywood in "Career Focus."

"In the News" details the LMGI's debut at the Sundance Film Festival and our triple crown participation at this year's AFCL Location Trade Show. Sasha Denisoff checks in with fellow member Kokayi Ampah as he starts a new producing chapter in his storied career. Denisoff also catches up with members JJ Levine and Rebecca "Puck" Stair as they journey to the Dominican Republic and visit LMGI Business member Lantica Media. And we are very excited to welcome the LMGI's new Administrative Director, Kikelomo "Kiki" Akinrele.

On a sad note, we mark the passing of our friend, Michael Cassidy. As the head of the LMGI sales efforts, Michael was a critical collaborator in the growth of the Guild once we joined forces with IngleDodd Media. He will be greatly missed.

Looking forward, the LMGI Board annual elections will be coming up in May. All active and retired members are encouraged to run for a seat on the Board. The Board is organizing a strategic planning session this summer to chart the Guild's course in the coming years. The Guild exists to serve its members. Please be sure to respond to the strategic planning survey that will be going out to members so that your voice can be heard as we plan for our future!

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Ken Haber, Lori Balton and Stevie Nelson

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LETTER FROM THE PRESIDENT



DEAR MEMBERS,

The 4th Annual Location Managers Guild International Awards were a rousing success. We're glad so many of you could join us as we honored the location professionals and film commissions that delivered the real-world locales providing the sense of time and place for films, television shows and commercials. Congratulations to the winners and all the nominees.

The LMGI is proud to be an international association. We seek to build bridges between filmmakers not walls. To that end, we participate in trade shows such as FOCUS in London and AFCI in Burbank. We present panel discussions by location professionals at Comic-Con and Sundance, and we join forces with our new industry partners: the Directors Guild Canada, Ontario and British Columbia. Our members have traveled to Poland, South Korea, Chile, Cambodia and a host of countries in between, to broaden our understanding of these cultures and share best practices for filming on location. Our members share their international experience and expertise in a spirit of mutual respect. Going forward, we will continue our immersion in one another's culture and experience through trade shows, fam tours, workshops, media interviews and photo exhibitions that raise awareness of how we do what we do and the results of our work as it shows up on big and small screens everywhere.

In a world where the sum total of all human knowledge and history is readily available at the click of a mouse or a screen swipe, we do well to remember that it takes human vision and understanding to find that needle in the haystack, the place that corresponds to the script, enhancing the director's intention.

We are blessed today with an increasing number of platforms requiring visual content. The incentives race demands an even greater skill in finding the place that matches both what is written and what's in the budget. It's a delicate balance.

The task falls on all of you to keep the Guild vital and relevant. I urge you to reach out to your counterparts in other regions and countries, share your experience and build the bridges that will take us all to the next level of global excellence on location.

Eric Klosterman,
President



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Location Professionals
Promoting Excellence
on Location Worldwide

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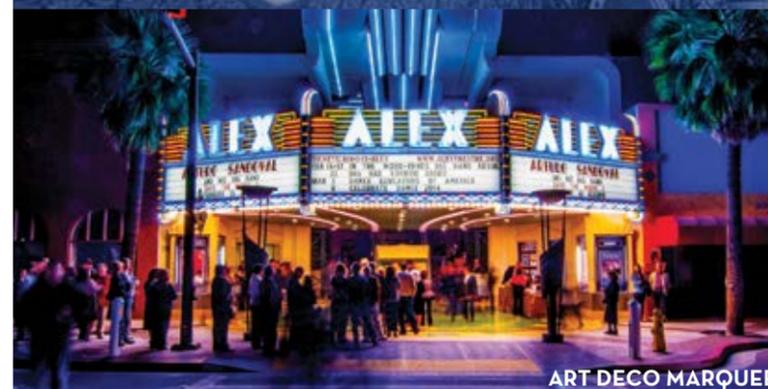
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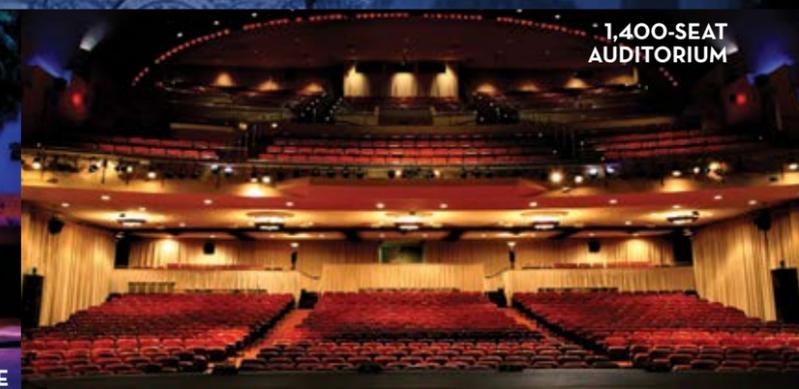
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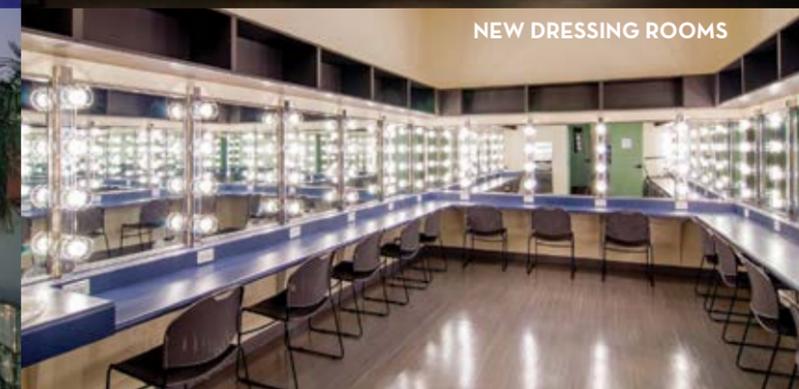
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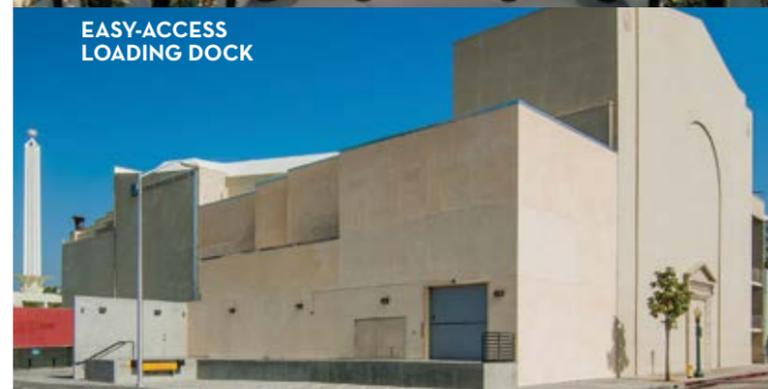
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CONTRIBUTORS



Sasha Denisoff

Sasha was born and raised in San Rafael, California, and has spent the past 15 years exploring and moving between San Francisco, New York and Los Angeles.

Her love of film and photography, and a knack for problem-solving led her to pursue locations upon her return to Los Angeles in 2014. Since then, she has been proud to work on NBC's *The Voice*, Amazon Studios' *Just Add Magic* and the COLA-nominated team of Hulu's forthcoming series *Future Man*.

A writer by inclination and education, she has contributed articles to *Zink* magazine and *Popmatters.com*, holds a BFA in writing from Pratt Institute and an MFA in writing from Columbia University, and is presently working on her debut novel as well as a book about plant-based cuisine.



Nancy Mills

Nancy Mills is a freelance entertainment writer whose work has appeared in dozens of magazines and newspapers around the world, including *USA Today*, *USA Weekend* magazine, *Entertainment Weekly*, *Us Weekly*, *People*, *Cosmopolitan*, *Elle*, *The Costco Connection*, *Los Angeles Times*, *Chicago Tribune*, *New York Daily News*, *The Guardian*, *International Herald Tribune* and *The New York Times Syndicate*. Over the years, she has visited hundreds of TV and film locations in such far-flung spots as China, India, Italy, France, Germany, England, Mexico, Australia and Fiji. She is a graduate of Cornell University.



Judy Schultz

A marketing major interested in film, Judy created her own internship with the Connecticut state film office, where she was introduced to the production industry. After 11 years freelancing as a location scout/assistant (*Message in a Bottle*, ESPN, *Judging Amy*, *Gilmore Girls*), script supervisor (*Martha Stewart Living*, Dick Wolf Prods), production coordinator (*Rescue 911*, *America's Most Wanted*) and AD (Discovery Channel), Judy became the project manager for the CT Film Office, where she always hoped to return. Judy was then recruited to open a film office in Sedona, Arizona, which she successfully operated as director for three years while completing several master classes as a member of AFCL. A former fitness instructor, Judy enjoys working out & time outdoors as well as reading and writing. After a hiatus to take care of family members, Judy is exploring fresh opportunities in the industry that will utilize her production, marketing and administrative skills while volunteering with the LMGI.



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IN THE NEWS

AFCI Location Expo 2017

The LMGI was a triple threat at this year's AFCI Show. From a dynamic booth to our informative "Meet the Nominees" panel, to an AFCI University class, the Location Managers Guild International was present and accounted for.

Our booth was well attended and well staffed, featuring President Eric Klosterman and new Administrative Director Kikelomo "Kiki" Akinrele. Volunteers included Ken Haber, Kenny Brant, Val Douroux, Jeff Morris, Kent Matsuoka, Melissa DeMonaco, Angela Fogg, Kokayi Ampah, Karen Bryden, Nicole Young, Dorion Thomas and Rebecca "Puck" Stair. Everyone did a great job of reaching out to people who came by. A number of film commissions expressed interest in hosting fam tours and becoming members.

"Meet the Nominees" panelists were Mandi Dillin, LMGI



From left: Kent Matsuoka, President Eric Klosterman, Administrative Director Kiki Akinrele and Jeff Morris. Photo by Ken Haber/LMGI



(Westworld), Robert Foulkes, LMGI (La La Land), Pat Karam (The Crown) and Nevada Film Commissioner Eric Preiss (Jason Bourne).

Organized by Awards



Committee Co-chair Robin Citrin, the entertaining event was moderated by Andy Edmunds of the Virginia Film Office. His first question to Pat Karam was "How did you convince the Queen to allow a film crew into her bedroom?"

Above: Veteran location scout Lori Balton fields questions from Film Commissioners. Photo courtesy of LMGI

Below, from left: Pat Karam, Mandi Dillin, Robert Foulkes, Eric Preiss, Nevada Film Office, and moderator Andy Edmunds, Virginia Film Office. Photo by Eric Klosterman/LMGI

Conversations ranged from how you deal with naked people painted blue, to how often you can crash a car onto a casino floor. The panel provided insider info on top productions and was a great way for international location professionals to connect.

Location scout Lori Balton, LMGI taught a seminar outlining various scenarios, resources, best practices and latest technologies used to find the right locations. After a lively Q&A covering everything from incentives to websites, to fam tours and to courting second unit, Balton reminded attending film commissioners that they are a critical asset for location scouts—our relationship is mutually beneficial.

Produced by Kokayi Ampah



Photo courtesy of Kokayi Ampah/LMGI

by Sasha Denisoff

Kokayi Ampah, LMGI is a legend in the world of locations. His four-decade career as a location manager includes credits such as *Mystic River*, *Million Dollar Baby*, *Flags of Our Fathers*, *The Color Purple*, *The Shawshank Redemption* and *The Soloist*. He is only the second location pro granted membership to the Academy of Motion Picture Arts and Sciences.

Semi-retired from location management since 2013, his focus has turned toward producing. His recent projects include *A Beautiful Day*, a 2016 short, on which he is an associate producer. He co-produced the upcoming *Cliffs of Freedom*, a feature about the Greek Revolution of the 1820s. He additionally produced two shorts that deal with homelessness, inspired by his experiences working on Los Angeles' Skid Row during production of *The Soloist*.

Transitioning from location management to producing seems a natural move, not just for Ampah, but for many location professionals, as the work requires interaction and an understanding of every single department. Location management proves



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to be a fertile training ground for anyone moving into producing. Ampah, however, is no stranger to producing. In fact, he began his career in 1968 as a producer of an hour-long weekly show at a TBS affiliate in Minneapolis. In that role, Ampah says he "did everything. I produced, I directed, I was behind the camera." He continued exploring various avenues for the next 10 years, as a director of photography, dolly grip and assistant director, before joining the Hollywood Teamsters Local 399 in 1978, where his lauded career in location management began.

With such a varied and extensive background, it's fitting that Ampah's career comes full circle as he anticipates his next professional chapter.



Kokayi Ampah with Debbie Allen and Ted Lange.
Photo by Craig Mathew

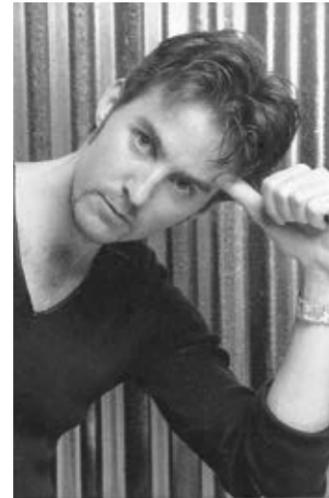
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Michael Paul Cassidy

Oct. 19, 1961 - Feb. 16, 2017



Michael was the senior account manager at IngleDodd Media (IDM) and a critical part of our growth and success over the past 11 years. He managed hundreds of advertiser and sponsor relationships for a variety of film and television industry guilds, including the LMGI. He had a rock-solid work ethics and delivered incredibly consistent results year after year. He was patient, professional and kind with everyone he encountered, qualities his co-workers and clients will both miss. Moreover, he was a dear friend to many of us at IDM and we'll miss his quirky personality as much as we'll miss the security of knowing "Michael's on it." He enjoyed engaging in long intellectual conversations about life and art to break the tension of our frequent (and sometimes crushing) deadlines. We wish he knew how much he mattered, and how much we miss him...

-Dan Dodd
IngleDodd Media



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Spotlight on the Dominican Republic

What began as a conversation at AFM (American Film Market) last year, led to an invitation from LMGI Business member Lantica Media (an entertainment and media company based out of the Dominican Republic) to LMGI 1st Vice President JJ Levine and LMGI Board member Rebecca “Puck” Stair.

Their trip to the Dominican Republic in January marks a continuation of the LMGI’s members being tapped for their expertise to help develop filming from the ground up. They were asked to take a look at the island and consult with them on an overall marketing strategy to bring filming to the Dominican Republic.

Among the island’s production resources is Lantica Media’s home base, Pinewood Studios—a modern, world-class facility in the remote Juan Dolio area, which boasts a recently built water tank. The tank—a 60,500-square-foot horizon water tank situated on the

Lantica Media at Pinewood Dominican Republic Studios. Photo by Puck Stair/LMGI

gentle Caribbean side of the island—is impressive. “It’s the best water tank I’ve ever seen, and easily one of the top three in the world,” says Stair.

Even more impressive is the island itself. “The Dominican Republic has the potential to be one huge backlot that could look like Vietnam or Africa or New York. It’s amazing the places it could double for,” says Levine, adamant that the Dominican Republic is not limited to a mere island look.

After seeing the modern facilities and the variety of potential filming locations, Stair and Levine concluded that a fam tour needed to be developed in order to market the island to the worldwide film industry, and spent much of their week-long trip helping develop an itinerary for a fam tour that Lantica Media hopes to launch later this year.

LMGI Hires New Administrative Director

The Board of Directors is pleased to welcome Kikelomo “Kiki” Akinrele as our new LMGI Administrative Director. This part-time position is the only paid appointment of the Guild, and with it comes a lot of responsibility.

Kiki will define, develop and implement a social media plan, monitor membership applications and payments, coordinate promotional campaigns, assist with planning events and maintain the master calendar. As the Guild grows, so will her role within it.

Kiki embodies our international outreach. Born in Nigeria, she is the daughter of an African Diplomat engaged by the European Commission in Belgium. She is fluent in French and Spanish and adept at connecting with cultures around the world. As the creative director for KLF Concepts in Culver City, Kiki will be able to draw from her

experience as a successful freelancer specializing in business development and design for several start-up companies. She has experience in project management, graphic/web/fashion design, as well as copywriting, bookkeeping, sales and office administration.

After speaking with many members during the LMGI Awards voter campaign, Kiki found our members to be passionate about their craft. She looks forward to supporting that passion in any way she can. Kiki wants to know YOUR issues and concerns. How would YOU like to see the LMGI grow? She will share your input with the Board of Directors as they make plans to conduct a strategic planning session this summer. Kiki can be reached at admin@lmgi.com.

Thanks to former Administrative Director Marc Blackbird, who served for two years. Marc was instrumental in the Guild’s rebranding last year as well as the relaunch of the LMGI’s website. Marc will now focus his efforts in cause-related marketing and events.



Kikelomo “Kiki” Akinrele, our new LMGI Administrative Director.

Kiki can be reached at admin@lmgi.com.

LMGI Steps Up to Sundance

Five veteran location managers assembled in snowy Park City to reveal “Secrets to Filming on Location.” Jointly conceived and executed by the Utah Film Commission (UFC) and the LMGI Regional/International Committee (RIC), the panel discussed the continued necessity of filming on location, strategies for doubling one location for another, the breadth of location management and the uniqueness of Utah’s locations.

Panelists were LMGI members Andrew Hodge, Nancy Haecker, Laura Sode-Matteson, David Smith and Scott Trimble. RIC Co-chair Rebecca “Puck” Stair, LMGI moderated the panel.

“Each panelist shared decades of wide-ranging experiences and wisdom with an inquisitive, appreciative audience,” enthused Stair.

During the panel, former LMGI President Nancy Haecker explained the

sheer depth of location management. “The job is big. Everyone on this panel has been responsible for the aesthetic value of a project. That’s a huge contribution to the picture. And then, you are working with budgets of millions and millions of dollars. And then, you’re negotiating [contracts] and you’re supervising a crew, and you’re dealing with government officials. The job is so diverse—it runs the gambit.” She concluded, “It takes a lot of multitasking talent.”

Virginia Pearce, UFC’s Commissioner, concurred. “The role of the Location Department is often overlooked, yet it can make or break a production. We were thrilled to offer the expertise of these remarkable, award-winning panelists to attendees of the Sundance Film Festival.”

The panel was followed by a two-hour reception. Notable attendees included the Vienna Film Commission, Kentucky Film Commission, the Directors Guild of Ontario and Film France, along with many independent filmmakers.



Panelists Nancy Haecker, Andrew Hodge, Laura Sode-Matteson, David Smith and Scott Trimble. Moderated by Puck Stair. Photo courtesy of LMGI

CAREER FOCUS

Managing Locations with Aloha

Laura Sode-Matteson

BEING FROM HAWAII, LAURA SODE-MATTESON IS A PERPETUAL TOURIST—ALWAYS ON THE HUNT FOR THE NEXT LOCATION, HOPEFULLY, ONE THAT WAS NEVER SHOT BEFORE. HER PROJECTS INCLUDE *DEEPWATER HORIZON*, *HULK*, *JURASSIC PARK III*, *PIRATES OF THE CARIBBEAN: AT WORLD'S END*, *BATTLESHIP* AND *JUMANJI*.



All photos courtesy of Laura Sode-Matteson/LMGI

When I was young, I loved movies so much that I pretended to be sick so I could stay home and watch my favorites over and over. I never dreamed that one day I would work in the industry. I fell into the entertainment business completely by accident. I was a starving student working on my master's degree in social work at the University of Hawaii. Some of my friends worked on the original *Hawaii Five-O* TV series and put my name in to be an extra. As it turned out, I was called to be a stand-in. I had no idea what a stand-in was.

Stand-in work turned out to be the best education for learning the nuts and bolts

of filmmaking. I learned so much from the camera's perspective, from f-stops and angles to actors' dialogue and staging. I was exposed to the how and why of lighting and equipment usage. It was like going to film school, only I was being paid. This was also my first exposure to the location department and discovering how much they contribute to a film. I got hooked. I went from dreaming about movies to making them.

Then a crazy thing happened. I was asked by Jack Lord to play his secretary "Luana," which I did for the last three seasons. When the series ended, I decided it was time

to go to Hollywood and learn more about production. This was a turning point in my life. I planned to do social work in family advocacy, hoping to make changes in the world. I now found myself deeply involved in the film industry. Although I did not complete my master's degree, my training was invaluable in dealing with the demanding dynamics of production and crews.

On one of my first jobs in Los Angeles, I worked in wardrobe, and played a hooker on the opening sequence of the same movie, *Vice Squad*. This movie is a sentimental favorite because it is where I met my husband Michael Matteson, key grip. I ended up at Filmways working in



Laura Sode-Matteson with director Ang Lee on the set of Hulk

production facilities, which helped me get a job with Aaron Spelling on *Matt Houston* as a production coordinator. It was a heavy location show and I ended up working closely with the location department, finding myself intrigued. When an opportunity to be an assistant location manager on *Matt Houston* came up, I jumped at it. I loved being out and about looking for the perfect location. I had found my niche in locations, eventually joined the Teamsters 399, and became a member of the LMGI.

My first location manager gig was on *Moonlighting*. It was a crazy mid-season replacement, which never had a complete script before shooting began on each



Jurassic World beach load-in

episode. Who knew Bruce Willis and Cybill Shepherd would carry it through five acclaimed seasons? It was an intense but valuable learning experience.

Sylvester Stallone's *Cobra*

Los Angeles instead. It took amazing teamwork, but we did it. On top of everything, I was pregnant. Although hired for only a few months, the job stretched on. There was an elusive location that required me taking a water taxi out into



Jurassic World jungle

introduced me to the world of feature films. The movie was set to be shot in Seattle and the crew was scheduled to leave on a Monday. On the Wednesday before, they pulled out of Seattle, and gave us a week and a half to find all the locations in

the night. While seven months' pregnant, I found myself having to climb up the side of a ship, in order to secure the signature of the owner. We got the location and I was a hero. Needless to say, when my husband found out, it was time to leave the show.

We have two children, Nicole Kiele and Michael Ke'alii. Being a mother while working in locations was a very challenging juggle. I could write a book about au pairs and nannies. Balancing work and home was important and necessary. Taking time off between movie jobs for my family meant sometimes having to say no to projects. I believe it made me a better location manager and mother.

This led to being part of a producing team with Val Kim

and Carline Davis-Dyer for a documentary called *Waging Peace*. It was about the American Youth Ambassadors hosting Soviet children to the United States. Michael York narrated our little movie—it was a wonderful labor of love. We enlisted so many talented colleagues volunteering their time, energy and equipment hoping to make a difference in the relationship between the youth of Russia and the United States. It was important to work on a project like this that might affect positive change.



The Jurassic World location crew in Kauai



From top: Battleship H3 closure; Sode-Matteson on the USS Missouri

I had an opportunity to work with Taylor Hackford on *Blood In, Blood Out*, based on a true story about three guys in an East L.A. gang. Taylor is a passionate director and demanded realism. We filmed all over East Los Angeles and worked with and met some of the nicest people. But we found ourselves in the middle of gang territory. It was a time when the police gang task force had their work cut out for them. Some local gang members signed up to be extras, and one night, we had a random drive-by shooting. We were then allowed to close blocks around our filming locations and in one day alone, I had 54 security personnel in some capacity—LAPD, sheriffs, Housing Authority PD and security. It is probably the only time local residents were actually sad when we

removed the closures, as they were enjoying the safety and peaceful quiet.

Being from Hawaii, I am a perpetual tourist—always on the hunt for the next location, hopefully, one that was never shot before. Exploring new locations, I meet interesting people while gaining rare insights into their lives. Vicariously learning how others live, whether on an oil rig or in a mansion, they all have stories. Once, while scouting Muhammad Ali's home, he came downstairs and smiling, he introduced himself as Joe Frazier. Meeting him was one of the highlights of my career.

My favorite movie was working with Ang Lee on *Hulk*. He came into the office and showed us pictures clipped from *National Geographic*



Mayhem during G.I. Joe in Vitkova, Prague

magazines, and said, "Please find this." Again, teamwork came heavily into play. We were able to research and find them, scout them and report back whether a first unit, second unit, VFX unit or even a smaller still unit could shoot there. This was the best scouting adventure ever. I remember sitting on top of the Delicate Arch in Utah thinking how amazing it was that I was being paid to hike and photograph every rock formation in Arches National Park. This was my dream job, even when it entailed tearing up the streets of San Francisco and chasing the Giant Sequoias!

I have been lucky to work in my home state of Hawaii on movies such as *Jurassic Park III*, *Pirates of the Caribbean: At World's End*, *Battleship*, *Jurassic World*, and more recently, *Jumanji*. While doing Pete Berg's *Battleship*, the story plot had the USS *Missouri* battleship saving the day. Coincidentally, my cousin was working as operations manager for the *Missouri* and while scouting, we discovered the *Missouri* was coming out of dry dock. Before the ship settled back into its permanent dock, we towed it out to sea for miles while shooting aerials. The

USS *Missouri* out at sea ... a monumental event that will likely never happen again—a magic movie moment!

Hawaii is a film-friendly state, but is culturally diverse and can be complicated. Being born and raised in Hawaii has helped in opening doors and finding the right connections that could make a difference. Being aware of important cultural sensitivities and having the respect for the people and the land is a major component for successful filming in Hawaii. I also love that it has some of the best accessible jungles without snakes, alligators, chiggers or other critters that hide out in trees, and wonderful waterfalls.

Another adventure was filming *Pirates of the Caribbean: Dead Man's Chest* and *Pirates of the Caribbean: At World's End*. We utilized locations as diverse as California's beautiful Guadalupe dunes and beach; Utah's stark Bonneville Salt Flats, the magnificent cliffs of Maui and remote beaches of Molokai, Hawaii. We built three full-sized pirate ships, which moved around via air jacks inside the gigantic Palmdale, California, hangar. The ships were completely surrounded by a 72'-high blue screen

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John Carter of Mars base camp in Hanksville, Utah

and raining water. Our average crew was 750 people a day.

Gone in 60 Seconds boasts the longest car-chase scene, running through Los Angeles, Long Beach and San Pedro. We were the first company to completely close the Vincent Thomas Bridge, which took five months of negotiations and permitting.

On *John Carter of Mars*, we filmed the amazing endless deserts of Utah. Because we were looking for Mars (or Barsoom), our director wanted the most interesting, remote and pristine locations. One location was so remote that dinosaur bones were actually

discovered during production. Sometimes we had to drive 10 miles just to get a cell signal. Many of the locations were BLM properties and we spent a fortune on studies for endangered plants or animals. It was all worth it. The locations were magnificent, and we had found Barsoom!

Prague served as a stand-in for Paris on *G.I. Joe*. We did car chases and flipped and blew up vehicles all over the city. We had a 40' rig that would literally flip cars off of it and land on the road. We called it the SS Flipova. Prague had seen a lot of filming, but I was told they weren't used to this kind

of action. I loved filming in places like the Kost Castle and Kolodeje Mansion, filled with incredible historical stories.

Deepwater Horizon brought me to Louisiana, where we built a simulated 73'-tall oil rig, 54' to the main deck, complete with a surrounding 250' x 300' water tank in the parking lot of an abandoned amusement park. We had two industrial elevators for access to the set. We were able to bring in electrical power and water to this parking lot, but one of the most challenging location issues was figuring out a bathroom solution on top of the rig. We hired someone who came up with a bathroom

gravity rig, which worked out really well. Ahh ... the glamour of moviemaking. We had the real families of the *Deepwater Horizon* consulting and visiting our sets. I am very proud to have been involved with this movie as it is based on real-life events and real people.

I will be forever grateful for that first job as a stand-in. It led to traveling the world, learning about intriguing people with great stories, working with talented colleagues, and ultimately, the ability to contribute to the magic of movies. I feel very fortunate. I couldn't have wanted or imagined a better career.



The Deepwater Horizon crew



At the Bonneville Salt Flats for *Pirates of the Caribbean: At World's End*

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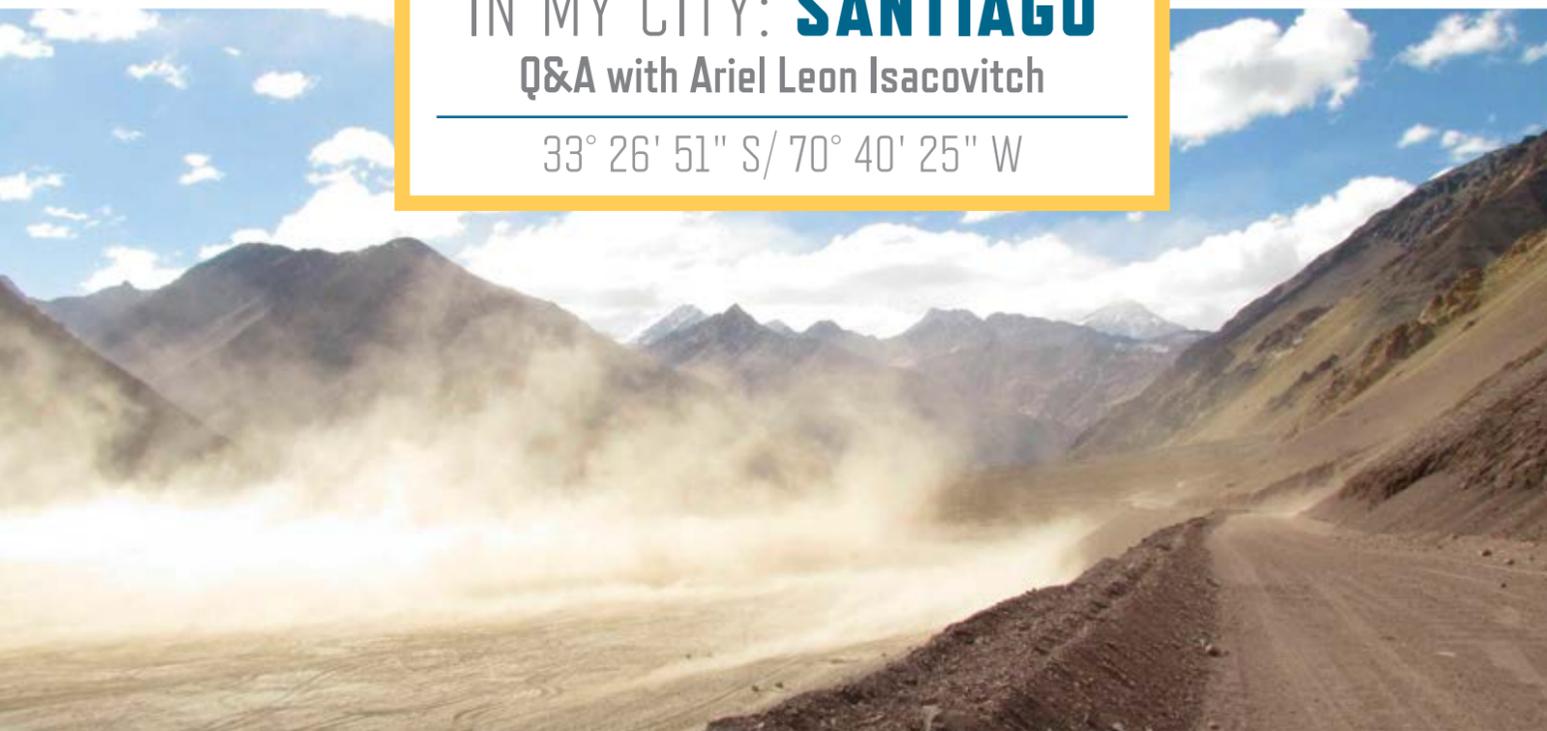


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IN MY CITY: **SANTIAGO**
Q&A with Ariel Leon Isacovitch

33° 26' 51" S / 70° 40' 25" W



All photos by Ariel Leon Isacovitch/LMGI, except as noted

Co-editor **Stevie Nelson** gets a tour of Santiago from member **Ariel Leon Isacovitch**

Stevie: HOW LONG HAVE YOU BEEN WORKING IN LOCATIONS? HOW DID YOU START & WHAT DO YOU PRIMARILY WORK ON?

Ariel Leon Isacovitch: I am an Israeli, born and raised. I still travel to Israel every year to maintain contact with the country and with my family. Chile is my base now but Israel will always have my heart and soul. I started location managing 12 years ago, on a Chilean feature film called *Radio Corazón* with the late producer Luigi Araneda. I have location managed & scouted a few local movies but commercial work is my bread-and-butter.

When I was 17, I moved to New York and worked for a bit before returning to Israel to complete my military service. When I finished, I traveled back to New York and started working as a waiter. I got into photography because of love, not with the camera, but with a woman. She was in the middle of a documentary about famed blind New York street photographer Ralph Baker. I came in and helped her with the shooting and structuring the edit. I then fell in love with the camera—with the strength and patience needed to be a photographer. This was 15 years ago.

I was working at an Italian restaurant in the West Village. The owner was a good friend who fell in love with a Chilean theatre actor, Manuel. One day, I answered the phone and it happens to be Manuel and he tells me “mi casa es su casa.” I wasn’t familiar with Spanish just yet, but at least I could understand that. As you can imagine, I didn’t want to miss out on an opportunity to explore a new continent and cities with a different rhythm than New York, so I flew out to Chile.

Manuel was also doing some location work for his friends who were producers and directors. He taught me the basics. A year later, we started the first location-managing company in the country. It was called AlaVista Locations, now Locations Chile. We have two to four scouts on staff for the range of projects that we do. After speaking with local production companies and property owners, I quickly saw there was room for improvement in how production was being done. I wanted to do something to elevate the quality and credibility of our industry. It was important for me to make property



Photo courtesy of Ariel Leon Isacovitch/LMGI

owners feel confident that we are not unprofessional or disorganized, which had been their past experience.

I started with small things like location reports to our producers sharing all the required information they needed to know in order to understand if the location was right for the project. Today, all the local industry here uses these reports and producers require them from their location managers or scouts.

Whether someone’s home or at city hall, I worked hard to make sure everything was done professionally, i.e., the truck drivers are not yelling outside a location at 5 a.m. and production trash was taken out and not left in the streets. It was a process of re-educating the industry. At the government’s behest, in 2016, I taught a large workshop to university students from the Valparaíso and Viña Del Mar area on our profession and industry. I covered the real-world practices of what needs to be done and how to properly communicate and share all information with the client, the location and the crew. I combined theory with a field scout and photography and then I gave them a script and asked them to scout and present their work. It was very rewarding.

Stevie: WHAT DO YOU THINK IS THE PRIMARY DRAW FOR FILMING IN & AROUND SANTIAGO? WHAT KIND OF “LOOKS” ARE THERE?

ALI: Chile is attractive for multi-vignette projects where we need to impersonate different countries in just a few days. Within two hours of Santiago, we have mountains, an ocean, valleys, lakes and modern/classic city settings. We can double downtown New York or Paris streets and also achieve a nature shot in a short drive from the city center.

Stevie: WHAT TYPES OF PRODUCTIONS FILM IN SANTIAGO?



ALI: We have become a playground for Los Angeles and Toronto for their projects. The cost-effectiveness and the ease of working with our talent, pool together with our excellent connectivity and time zone, plays to everyone's benefit. There is now a special emphasis on car spots and stills projects. We are a country that has the ATA Carnet, which makes it easier to bring in all kinds of international products and cars for shoots. Not to mention, it's very fast and efficient.

Stevie: WHAT CHALLENGES DO YOU FACE IN YOUR JOB?

ALI: Permits. Santiago city is divided by 37 districts, of which each has its own mayor. It makes it pretty challenging to handle and you need a lot of contacts and good PR to get everything in order. Also, every time a new mayor comes into office, new politics can come into play with shooting in their area.

Stevie: WHAT ARE SOME OF THE CHALLENGES TO FILMING IN, SPECIFICALLY, AROUND SANTIAGO?

ALI: Getting permits is the biggest hindrance and is still something that isn't well structured but works great for our market and for the ones that know how to manage this special situation.

Stevie: WHAT ARE A LOCATION MANAGER'S FAVORITE "LOOKS" OR LOCATIONS IN SANTIAGO? WHAT ARE YOUR PERSONAL FAVORITES & WHY?

ALI: I love the days when we get started with an epic shot of the sunrise on a mountain, then shoot and have lunch in an incredible house with modern architecture in the city of Santiago, and then finish it off with a beautiful sunset scene in the ocean. Santiago lets you do it all.



For example: Camino Farellones for the mountain shot, modern houses in Santiago, followed by Santa Augusta Quintay or Tunquen Beach.

Stevie: WHAT ARE YOUR FAVORITE OR MOST MEMORABLE FILMING EXPERIENCES?

ALI: There are the experiences where you are able to get a permit to do something incredibly crazy. Or the ones where you just feel inspired by shooting a scene in a naturally beautiful place, shooting it in all its glory. I am a huge fan of sunrises and sunsets. One of my favorite spots was a Lexus project we did for LX/RX done in the Atacama Desert, north of Chile. It was stunning. For nine days, we only worked with sunrises and sunsets.

For a Porsche project, we had to close down one of the main highways during the weekend.

For a CheBanca project, we had to close down a famous plaza called Sotomayor Square in Valparaiso, Chile, on a Saturday. These are only a handful of the crazy things our job requires us to arrange and produce.

Stevie: DOES CHILE OFFER ANY INCENTIVES TO HOLLYWOOD FILMMAKERS?

ALI: It's a work in progress. We are improving this matter with the government in order to open up our doors for more project variety to come.



Stevie: WHAT ARE YOUR TOOLS OF THE TRADE?

ALI: I have my equipment bag ready to go at all times, with the cameras charged and cleaned. I use Mac computers and products. My favorite cameras are Nikon D800. I have a collection of lenses that I love, but I also use my Sony RX100 V, which is an amazing point-and-shoot camera and it is always on me. I always keep in mind that these images are not just for a particular scout, but might be used for a future study, reference or a part of history. And last but not least, a list of great ideas and/or a route I prepare the night before.

Stevie: WHAT DO YOU LOVE ABOUT THE JOB?

ALI: It's a constant play on your imagination. Each scene starts written down or drawn on paper and begins to come to life with our images. I feel like a pioneer, at least with what I have to do for each specific project I take on. Going to the location with my clients and organizing the logistics is my real passion. I love looking at a perfectly organized base camp and parking zones, it makes my day! We help the whole crew by being well organized. With that being said after 10 years of hard work with the international filming industry, I have recently opened a production services company called The Roots Productions, which will soon have additional offices in Spain, Uruguay and Portugal. I realized that Chile is going to be one of the most important shooting hubs in the world. The endless variety of locations, country infrastructure and safety are allowing that. Coming from a location manager background has made me well-versed in serving and finding the best solutions for all my clients.

Stevie: WHAT MADE YOU DECIDE TO JOIN THE LMGI & HOW LONG HAVE YOU BEEN A MEMBER?

ALI: I joined because of member Mike Fantasia. It's my second year with LMGI, and I am a fan and supporter. I've always wanted to be a part of it, and then I met Mike in Chile when he came to the conference of Valparaiso. I have a close working relationship with the government and Film Commission Chile. Being a proactive person, I volunteered to take Mike scouting to some cool places, one-on-one. And because of that, I have become the first Chilean & Israeli member of LMGI!

Ariel's Private Tour

MUST-SEE PLACE:

Putendo Village and the sculptures Park Cemetery of Carts (1.2 hrs from Santiago city center). I think images speak louder than words, but if I were to describe it: it is a mystical small village where I love to have lunch at this classic Chilean place and breathe in some fresh mountain air. It's simple and indigenous—a perfect quick trip for the weekend.

FAVORITE SHOP:

Kosher Market, which sells meat, chicken, cheese, milk, yogurt, frozen pizza, pastries and a variety of kosher products. It feels like home and with some unforgettable tastes. Depto51, run by a nice Chilean couple is an online store for eclectic, home accessories. VOP (Very Organic People) Organic Market Store, which sells great produce and has a café and juice bar.

FAVORITE RESTAURANT:

Jewel of India. I think it's the best Indian restaurant in the world. For Chilean food, I would go with Del Beto Restaurant. Great local taste.

PLACE TO SEE BY NIGHT:

Lastarria Neighborhood. It's a very hip, artsy neighborhood with things always going on in the streets that include some great restaurants, cafés and art deco buildings. A great place to walk, meet new people and chill.

BEST DAY TRIP:

Embalse el Yeso and lunch in Cascada de Las Animas. It's an outdoors day trip adventure, conveniently located not too far from one's hotel in Santiago. You want to take your SUV or jeep for a drive to enjoy the weekend. It's definitely a must-do. The landscape includes a pure-water lagoon nestled

in the Andes Mountains, which was created to provide water to the city of Santiago. You can enjoy a spectacular view and ride around the lagoon. The restaurant at Cascada de Las Animas is a perfect oasis in nature, close to the main river and perfect to enjoy after the off-road experience.

FAVORITE NEIGHBORHOOD:

Providencia. This popular filming location is a neighborhood where you can find everything. There are green areas for kids and outdoor activities/sports, bicycle paths and a weekend farmers' market. Providencia is one of the areas in the city that has a wide variety of features for every type of person.

FAVORITE LOCAL ARTIST:

Sculptor Rodrigo Villalobos. This local sculptor works with wood and metal. His sculptures are interactive and in-



corporated with some movement. He has some windmill-style sculptures and he incorporates items in his sculptures like one that functions as a beautiful magnifying-glass structure.

BEST BAR/CLUB:

Jardín de Mallinkrodt, Club La Feria. Jardín de Mallinkrodt is a perfect patio bar area. Located in the popular Bellavista Neighborhood, it's perfect for a few drinks or beers with the gang, but also for a nice outdoor date. It's located in a big eclectic-looking parking lot that includes menus from the finest food trucks, and cool drinks and some local craft beers. Club La Feria is also in the Bellavista Neighborhood and is the best electronic underground club.

BEST PLACE TO HEAR MUSIC:

Teatro Caupolicán. A theatre and music venue located on the San Diego street, it opened in 1936. Caupolicán is an important concert venue for popular Chilean and international artists, with a seating capacity of 4,500 and a total capacity of 5,400 (including standing places).

BEST VANTAGE POINT/SCENIC VIEW:

In the city, San Cristóbal Hill at about 20:24 p.m. in the summer. For a view of nature: La Leonera, a road to Farellones. It has breathtaking views of the Andes Mountains and is one hour away from the city center.



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NO, IT'S NOT JUST ABOUT THE PARKING

LMGI AWARDS CELEBRATE THE CREATIVITY OF LOCATIONS

by Judy Schultz

Warner Bros. set an impressive stage for the sold-out 4th Annual LMGI Awards gala. Guests toured the backlot, visited the museum and walked the red carpet. The ceremony took place on April 8 at the Steven J. Ross Theater with opening remarks from Guild President Eric Klosterman; welcome by Gabe Anderson, Warner Bros. Studio Operations; and monologue from dynamic host Rico Gagliano (*American Public Media's Dinner Party Download*). The house was packed to capacity with location professionals from around the world, studio executives, film commissioners and vendors. Locations took center stage, shining a light on the creativity of LMGI members everywhere.

The first award of the evening was presented by location manager Chris Baugh, LMGI. Oscar winner Danny Boyle received the Eva Monley Award, which honors industry professionals who support the work of location pros. Boyle accepted the award via video from an "undisclosed location." Production designer Guy Hendrix Dyas accepted the award on Boyle's behalf, the astounding skill set of the location department: "Professional photographers, mountaineers, art historians, architecture buffs, film fanatics and salesmen." Dyas reflected that this award will be treasured by Boyle who is known for creating film environments with very little use of sets, preferring to utilize real locations.



A MESSAGE FROM DIRECTOR DANNY BOYLE



"Locations are the foundation of a film—a key building block, providing life and establishing culture. From early mornings in London for an apocalyptic deserted city in *28 Years Later* to the three amazing theatre on *Steve Jobs*, to the teeming extraordinary complexity of the sound of India, I've always benefited from the mad inspiration real locations provide.

"I'm absolutely delighted and flattered to be receiving the Eva Monley Award ... I really have thought for a long time there are two departments that are severely, critically under recognized on a film and they are the building blocks ... literally the hydrogen and oxygen of a movie—the casting and locations departments.

"Because they come so early in the process, they tend to get swamped by the over-recognized departments who turn up noisily, and they're all great and essential, but there is something fundamental in those two beginnings, particularly locations.

"I think the studios move out from protected environments into real locations, and the expressive power of real locations, what you can actually contribute to a movie through tech is a fundamental huge growth like moving from black and white to color ... if you could imagine what it would be like to see only created environments rather than harnessed real environments.

"I'm very honored to receive this award, especially in Eva Monley's name because she worked extensively in Africa and Asia. And one of the films I did that got a lot of recognition was *Slumdog Millionaire*. We took that principle of moving from the studios where in India they still shoot very much in studios because they find it very difficult to handle all their film stars out in the real world. They tend to build everything. But we insisted on shooting in real slums in India. And the teeming extraordinary complexity of life that you got there comes across and enhances the film. The building blocks of life and the building blocks of a movie fuse in the best possible way, and enhance your movie.

"So thank you very much for this. I'm thrilled and delighted to be honored in Eva Monley's name."

Clockwise from top right: LMGI President Eric Klosterman; Production designer Guy Hendrix Dyas accepts the Eva Monley Award on Danny Boyle's behalf from Chris Baugh; director Joe Pytko presents the Lifetime Achievement Award to Stuart Raven Barter; the after party; Lori Balton receives the Trailblazer Award from director Brad Silberling; in the theater; on the red carpet.

Photos by Craig Mathew



WE CONGRATULATE THE WINNERS AND HONOREES OF THE 4TH ANNUAL LMGI AWARDS!

OUTSTANDING LOCATIONS IN A PERIOD FILM
HIDDEN FIGURES
 (Wes Hagan/LMGI, Dan Gorman/LMGI)

OUTSTANDING LOCATIONS IN A CONTEMPORARY FILM
LA LA LAND
 (Robert Foulkes/LMGI, Steve Beimler/LMGI)

OUTSTANDING LOCATIONS IN A PERIOD TELEVISION SERIES
 TIE
THE CROWN
 (Pat Karam, Robert Bentley/LMGI)
WESTWORLD
 (Mandi Dillin/LMGI)

OUTSTANDING LOCATIONS IN A CONTEMPORARY TELEVISION SERIES
THE NIGHT MANAGER
 (Tom Howard, Daniel Sampedro Palerm)

OUTSTANDING LOCATIONS IN A COMMERCIAL
 TIE
"BULBS" (MAC BOOK PRO)
 (David Doumeng/LMGI, Charlie Love/LMGI)
"THIS LAND IS YOUR LAND" (JOHNNIE WALKER)
 (JJ Levine/LMGI, Will Brewster/LMGI, Patrick Burn, Dana Hanby)

OUTSTANDING FILM COMMISSION
THE ROYAL FILM COMMISSION OF JORDAN
 (Rogue One: A Star Wars Story)

EVA MONLEY AWARD RECIPIENT
DANNY BOYLE

LIFETIME ACHIEVEMENT AWARD RECIPIENT
STUART RAVEN BARTER/LMGI

TRAILBLAZER AWARD RECIPIENT
LORI BALTON/LMGI

Legendary commercial director icon Joe Pytka regaled the crowd with a humorous history lesson on the evolution of location scouts and managers prefacing his presentation of the Lifetime Achievement Award to recipient Stuart Raven Barter. "Stuart is what we call a 'go-to guy'—someone you could trust to do the job. This kind of trust is something you earn on our various battlefields ... precious and mostly irreplaceable, he was a delight, unique, dependable, insightful and creative." Pytka joked that his "go-to guy" was always going ... to directors Tony and Ridley Scott, as well as Bob Giraldi.

An unassuming Barter noted that he considers his finest achievement to have worked with world-class filmmakers.

Actress Katie Von Till (*Conan*, *The Big Bang Theory*) presented the Commercial Award, a tie, to David Doumeng, LMGI & Charlie Love, LMGI for "Bulbs" (Apple Mac Pro) and JJ Levine, LMGI, Will Brewster, LMGI, Dana Hanby & Patrick Burn for "This Land Is Your Land" (Johnnie Walker). Former award host Doumeng didn't hesitate to inject his own brand of humor into his acceptance speech.

The Trailblazer Award was presented by director Brad Silberling to location scout Lori Balton, LMGI. Silberling said his first partnerships on any film are with the designer and location scout. He enjoys collaborating with Balton

because she does not just take photographs, she "tells a story," making her a filmmaker in her own right. Accompanied to the stage by a standing ovation, Balton said she is grateful to the Academy for acknowledging the creative contributions made by location professionals. Stating that location managers have the hardest job on set, Balton quipped, "If something goes wrong, no matter what department, it's always your fault; and if something goes right, there are five producers and an AD standing ahead of you to take the credit."

Bringing his forte for the art of the interview into the audience, host Rico Gagliano climbed into the crowd. Film Poland's Commissioner, Tomasz Dabrowski, *Game of Thrones* location manager Naomi Liston, LMGI, and *Rogue One: A Star Wars Story* location manager David O'Reilly, LMGI all played along splendidly to the amusement of the house.

Clockwise from top left: Contemporary Film winners Robert Foulkes and Steve Beimler for La La Land; Mary Ann Marino, Amazon Studios Original Movies Executive in Charge of Physical Production (left) with Period Film winner Dan Gorman for Hidden Figures; Colleen and Peter Martorano, Joaquin Nunez, Unreel Locations, and Peg Meehan; the after party; Outstanding Film Commission winners for The Royal Film Commission of Jordan (Rogue One: A Star Wars Story) with presenter Ravi Mehta; Commercial winners Will Brewster and JJ Levine for "This Land Is Your Land" (Johnnie Walker), presenter Katherine Von Till and Commercial winners Charlie Love and David Doumeng for "Bulbs" (MacBook Pro); Contemporary Television Series winners Daniel Sampedro Palerm (left), Tom Howard and presenter Amir Talai; Period Television Series winners Pat Karam (The Crown) and Mandi Dillin (Westworld) with presenter Michael Connelly.





Clockwise from top right: Einar Tómasson (left) and Hlynur Gudjonsson (right) of Film Iceland with Robin Citrin, LMGI Awards Co-chair; Netflix VP of Worldwide Physical Production Ty Warren; from left: Carolyn Giardina, The Hollywood Reporter, Mari Gallas, Variety 411, Rebecca "Puck" Stair and Peter Caranicas, Variety; Andrea Marcus, adjunct, Santa Barbara Film Commission (left) with Ronnie Mellen, Santa Barbara Location Services; from left: Ken Haber, Debbie Donaldson Dorsey, director, Baltimore Film Office, Rosemary Brandenburg, set decorator, and Jack Gerbes, director, Maryland Film Office; Veronique Vowell (left) with Jason Kaplon.



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Best-selling author and *Bosch* executive producer Michael Connelly presented the Period TV Series Award to a second tie: Pat Karam and Robert Bentley, LMGI for *The Crown*, and Mandi Dillin, LMGI for *Westworld*. *The Night Manager*'s Tom Howard and Daniel Sampedro Palerm took the win for Contemporary TV Series, presented by actor Amir Talai (*The Circle*, *American Horror Story*).

Ravi Mehta (Warner Bros. Exec VP, Physical Production) presented The Royal Film Commission of Jordan the Film Commission Award for its contributions to *Rogue One: A Star Wars Story*.

Mary Ann Marino, Amazon Studios Original Movies Head of Physical Production, presented the award for Period Film to *Hidden Figures*' Wes Hagan, LMGI and Dan Gorman, LMGI who thanked the women of NASA. Marino commented on an AFCI panel earlier that she works to give creative vision first priority at Amazon.

La La Land took the win for Contemporary Film. The award was presented by Ty Warren (VP Worldwide Physical Production, Netflix) who said some of the best memories of his career were spent with location managers. Supervising

Clockwise from right: Tomasz Dabrowski and Dana Pohl, Film Commission Poland; from left: the incomparable David Doumeng, Corrina Lesser, Scripps College, and host Rico Gagliano; from left: Annette Nias, Barbados Film Commission, Luana Wheatley, USVI Film Commission, Koyaki Ampah, Jonathan Slator and Kiki Akinrele.



location manager Robert Foulkes, LMGI thanked area film commissions and agencies who assisted the production, while scout Steve Beimler, LMGI thanked the writers for the content that inspires him on the job. Beimler brought the evening full circle by acknowledging Stuart Barter's training. "Everything good, I learned from Stuart. Everything bad, I picked up on my own."

As a side note, many of the winners thanked their families for supporting their work that so often entails scouting and managing on locations away from home.

The night's festivities ended with a lavish set-themed reception on Brownstone Street. Comfy seating and bars were interspersed between food stations representing film genres: Fantasy, '50s Diner, Havana, Hollywood Glam and the Old West.

It was a deserving reward for the critical input by location professionals who not only coordinate many logistics on the shoot (yes, including the parking), but also inspire the creation of the artistic backdrop for any commercial, TV show or film.



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THE FATE OF THE FURIOUS

LOCATION MANAGER ERIC HOOGE GOES WITH THE FIRST AMERICAN STUDIO TEAM EVER TO SHOOT IN CUBA

by Nancy Mills

The *Fast and Furious* franchise has shot in some pretty exotic locales. But nothing will top its adventures in Cuba for *The Fate of the Furious*. Installment No. 8, about what happens when Vin Diesel's character, Dom, visits family in Havana and gets seduced into criminal activities, opened April 14.

"A lot of independents from other countries go to Cuba, but we were the first American studio ever to shoot there," says supervising location manager Eric Hooge, LMGI, 44. No wonder he felt like Christopher Columbus discovering the New World.

"(Producer) Michael Fottrell and I were sitting in a bungalow at Universal, just the two of us," Hooge recalls, "when we got word that the studio wanted to shoot in Cuba. The *Furious* films are a very international franchise now, and they always want to go somewhere amazing."

The men, who had worked together on *Furious 7*, "began digging into it," Hooge says. "We had to start from scratch because there was nobody to call."

Back in the fall of 2015, when their research began, the U.S. embargo against Cuba, which had been in effect for more than 50 years, was still in place. "I aligned myself with an advisor, Rich Klein, as I normally do when I go into countries that may need some political navigation," says Fottrell, who also produced 2003's *2 Fast 2 Furious* and 2009's *Fast & Furious*. "Rich used to work in President Clinton's administration, but now he's in private practice.

"He helped me navigate the D.C. waters. He can access

information around the world, and he was integral at our end. We had no idea what we were doing, to be honest. Cuba is such a sanctioned place. The embargo is still in place, and it's technically still illegal to do business in Cuba. But despite those technicalities, you can get permission to do business."

Fottrell arranged for an OFAC license to do business in Cuba. "We also had to get a BICS license from the Department of Commerce," he says. "That allows you to export and import all your equipment. Everything you take to Cuba has to be itemized very clearly, especially communication devices.

"I met with Jesse Moore, Associate Director of Public Engagement at the White House, who was basically, President Obama's aide for the entertainment industry. We needed a

The starting line on Galiano Street in front of Parque El Curita

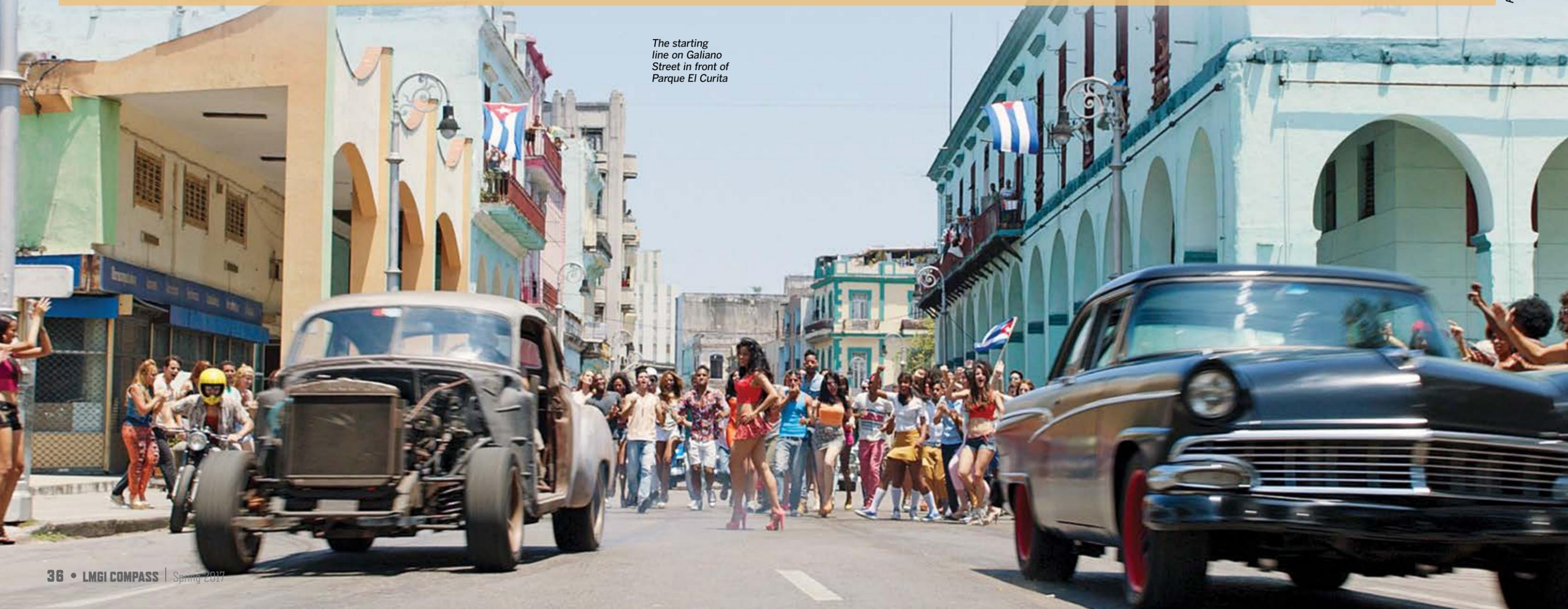


Photo courtesy of Universal Pictures



Above: Michelle Rodriguez and Vin Diesel. Below: Cardenas Street



lot of support because we had to push this through very quickly and get the license done so we could start shooting in April, before it got too hot.

“We also met with the Cuban Ambassador, José Ramón Cabañas, who resides in the Cuban Embassy in D.C. And we got advice from their state department. The Cuban government has to want you.”

Meanwhile, Hooge focused on the practicalities of working on the island. “I called some small production services that have filmed in Cuba on a limited basis,” he says. “They started vying to get our business because it would be huge.

“We used ITACA Films out of Mexico to interface directly with the Cuban government. On our level, the government entity we directly interfaced with the most was ICAIC (Cuban Institute of Cinematographic Art and Industry). They would take our requests to different levels within the government.

The ICAIC team worked tirelessly and was the main entity assisting us in gaining our permissions,” Cuban unit location manager Matt Prisk, LMGI adds. “They would attend meetings and deliver the request to upper government offices by hand with officially-stamped letters.”

Luckily for *Furious*, the political climate was improving for a Cuba shoot. “Obama began to relax relations with Cuba, and Americans were traveling there,” Hooge says. “In November,

four of us—Adam McCarthy (Vice President of Physical Production at Universal), production designer Bill Brzeski, Michael and I—decided to go into Cuba on ‘professional research’ visas. “No airlines were flying from the U.S. at the time, so we got a charter from Florida. A production services company took us around. Bill and I went to look at locations while Adam and Michael went off to look at logistics.”

“We wanted to be sure we could do what we wanted to do and give the director (F. Gary Gray) some choices,” Fottrell explains. “We wanted to shoot Havana for what it is. We also wanted to see the infrastructure and what we’d have to bring in. It was great for the timing of Obama’s agenda. Breaking the embargo was looked on as a good thing.”

That initial trip opened the team’s eyes to dozens of upcoming challenges. “After leaving there, I could tell I was so naïve about the language,” Fortrell says. “A lot of people spoke English but the older regime, which deals with the permits and the bureaucracy of it all, is all Spanish and Russian. I had to put a Spanish-speaking location team in place.” He also decided not to bring in a second unit to shoot the action sequences. “Ninety percent of what we shot was the car race,” he says. “The first unit can be just as good as an action unit, so we brought down an action unit director and shot for seven days. Then we segued to the principal actors.”

On that initial scout, Hooge and Brzeski spent much of their time canvassing for locations for the film’s opening sequence—

a major car race through Havana. “We drove around for an hour and then decided to walk the streets,” Hooge says. “We walked for miles and miles every day, just scouting.

“We saw wonderful colors on crumbling buildings. It’s hard for the people to get anything fixed. Their buildings are falling down around them. Some have no running water, so they keep refilling water tanks on the roof. There are no elevators.”

Havana surprised Hooge. “I was expecting a bigger Communist presence,” he says. “I thought there would be armed police or military and that the people would seem a little more depressed. I wouldn’t say they were happy or sad, but they were super-friendly. I was also surprised to see a lot of technology. I think the country was getting the internet from Venezuela. Just about every young person there had a smartphone or an iPad. Relatives that are allowed to go back-and-forth bring in TVs. We were able to get an interesting perspective.”

Brzeski credits the Cuban people with making their work easier. “They were so jazzed to make the movie happen there,” he says. “We would have been lost without them. Local location assistant Paola Larramendi was particularly helpful. She guided us to many of our locations.”

Almost everything was shot outdoors, although Hooge notes, “We got some plate shots based on the interior of a building, but we then shot it onstage.”

During their preliminary visit, they realized that the Cuban government would be closely watching the production. “Everything we said on a phone or typed into an internet browser would be monitored,” Hooge says. “Communication is key to what we do. Being able to talk to the LM on a daily basis and by email is critical.”

And yet, that often didn’t happen. “Without the internet, it’s so hard to send and receive visual material,” says Brzeski, who found service sporadic. “Even our cellphones weren’t working.”

With Cuba being just one of several locations for *The Fate of the Furious*, Hooge couldn’t spend all his time there. “Once I did the initial scouting and the director was happy, I hired Matt Prisk to go down and be location manager,” he says. “I needed someone who would dig in and be relentless and make it happen. That was an unbelievable task.”

Prisk brought KALM Miguel Tapia out of Atlanta in the beginning of February. “Miguel was a great help, assisting in making the initial permits, additional scouting and setting up our support base camps,” he says. “Then he worked to prepare specific locations.”

Prisk also began hiring and training a bilingual Cuban location team. Then at the beginning of April, KALM Alex Oyarbide, LMGI arrived from Los Angeles. He injected a sense of calm. “If the cellphone didn’t work, it didn’t work,” Oyarbide says. “What can you do? You have to adapt. It was a completely different pace in Cuba. It wasn’t fast or furious.”

Left: Photo courtesy of Universal Pictures. Below: Photo by Eric Hooge/LMGI

"We all spoke Spanish," Prisk says of his team. "I come from a Mexican-Italian family and was raised in a Spanish-speaking area of California in bilingual schools. At first, my Spanish was a little rusty but it improved rapidly. I made location deals and talked my way out of a few traffic tickets and basically lived a daily life in Cuba for four months. If needed, there were several translators. Miguel's family is from Puerto Rico, and he was raised bilingual. Alex spoke Spanish fluently in a Cuban dialect from his Cuban-American upbringing, and ALM Alejandro Uriegas' first language was Spanish, native from Mexico."

Even if there were no language barrier, moving the unit around the city proved difficult. "The size of our trucks versus the size of their streets was a problem," Oyarbide says. "The Cuban government wanted us to go from point A to point B by caravan. I don't think they realized the amount of vehicles we were bringing. Imagine caravanning 30-plus vehicles through these little streets. We wanted to do it in bits and pieces, like we do here in the States."

"We had to find a way to get things done despite not having the same resources we were used to having," Prisk says. "This took planning and backup planning. There were no last-minute calls to our favorite vendors, but we created a system that worked for us."

"Time had to be allotted to get things done the most efficient way we could in the moment, and this could make for some long days for us. If the attachment wouldn't email, then someone would drive a thumb drive over. If the government requested 20 more permit books for the next day and the production printer was broken, we'd find someone in town with a printer and hire them to print and bind books all night. There was no Fed Ex office."

Instead of sweating, Prisk chose to be an optimist. "There were a lot of unknowns when we started, which made it exciting," he says. "When Miguel and I got there at the beginning of February, some things were nailed down but we didn't always have full permission to film."

"Eric and Bill, the production designer, had done a good amount of scouting, but we had more to do in order to put together what the director wanted. We were very scheduled in terms of what we could show. We had police and buses to host our scout. Then we took a big presentation around to different government authorities."

Furious shot in Cuba between April 21 and May 5, mostly in Havana. "Filming there was incredibly complicated," Hooge says. "They'd never had a major production come in, so we were inventing the wheel."

"The Cubans didn't have a permit process. Matt put together from scratch a book as big as a telephone book because of the demands of the government. The simplest little things had to go into the book. They gave us a timeline. 'If you don't have this done by this date, you're not going to have the location.'"

Making sure every government department knew what the others were doing was key. "The government was being very strict," Hooge says. "It was hard to work with them to invent a permit."

"Once we chose locations, we had to figure out how logistically to keep the thousands of Cubans who wanted to watch from getting hurt. We created a very secure perimeter. Guys on trucks would jump out and put barricades up, and then we'd put a police officer, a PA or a security guard to hold everything down. It was very complicated to put together."

"The book detailed every single day and every single thing we'd do on that day," Prisk adds. "Because we were not able to bring all the people from L.A., we hired and trained locals. They learned fast and were really excited to be on the project."

"We were able to hire a security vendor, but some of the things we had to do in Cuba would normally have been done by vendors. We hired location assistants to carry around hair and makeup and all the pop-up tents. We hired others who had trucks. People weren't familiar with the needs of a large film crew, so it took a lot of time to make sure it went well."

"On some days, we had a couple thousand people on set, when you count the police, the Cuban crew, the U.S. crew and the extras. Part of our prep was getting ready to support that many

Malecón esplanade at the mouth of Havana Harbor



This page: Photo by Matt Prisk/LMGI. Opposite page: Photo courtesy of Universal Pictures



people. On some days, we had 200 PAs and 160 cops around the areas."

Hooge moved back-and-forth between *Furious* locations. "I had Ian MacGregor in Iceland, and I felt very comfortable with him after the initial scouting. I knew he'd get things done while I was bouncing between New York, Cleveland, Atlanta and Cuba."

The SLM was involved with one sequence shot in the southeastern part of the country. "It's called Broom of the Witch," Hooge says. "It's like the Cuban Keys—a big winding snake from the mainland out to a little resort island. I spent two days doing a second unit plate shot and a helicopter shot of a car driving along this road to the mainland."

"I also came out for a week before shooting to help the location team. I didn't have to do that, but I was there to be a utility knife."

That's how Hooge found himself in charge of handing out water. "Craft Services usually handles water distribution to the crew," he says. "But our Craft Services person was completely overwhelmed by the size of our crew. We had water stations, but it was hard for the crew to get to them."

"The producers asked us if we could figure it out. I hired three able-bodied kids watching the shoot. We cleaned out trashcans, lined them and put in ice and water, and these kids became our own water boys. They'd go out with water in their hands. There was a shortage of water on the island, so we had to be careful showing how much water we had. We couldn't flaunt it."

Hooge's down-to-earth approach to problem-solving has endeared him to Fottrell. "I used to be a location manager," the

producer says. "That's why Eric and I get along so well. He is a solid individual and looks out for a movie's best interests. He's very calm. When things start to go wrong, he doesn't get tightly wound and create a lot of drama for unnecessary reasons. He keeps his head down and focuses on the job."

"Eric's creative. When he reads the script, he doesn't take it literally. Instead, he comes up with different ideas. 'Maybe it says 'warehouse,' but this other location could be more appealing,' he might say."

Before getting into location work, Hooge was a ski racer in Colorado. "The day I was done with my skiing career, I packed up my bags and went to L.A.," he says. "I thought it would be cool to be a stunt guy."

"I took whatever jobs I could as PAs and ended up at a commercial production company. I constantly bugged the crap out of the location manager. Eventually, he made me his assistant and brought me into the Hollywood Teamsters 399 union in 1999. I had been doing nonunion commercials, and then the window opened up for commercials people to join the union. I did a stretch on TV shows and then feature films."

Brzeski worked with Hooge on *Furious 7*. "Eric's team is basically my team too," he says. "We came up with a strategy to work on the island using the assets of the local crews. We broke down the scenes into different areas of Havana that would represent what was going on in the scene we were going to shoot there. We raced cars all over the city!"

The car factor had a huge influence on local cooperation. "The Cubans' love of cars is something I have never found anywhere else in the world," Brzeski says. "They truly love our classic

cars. It has become an obsession with them. Our movie's roots are about cars and racing, and the Cuban people love that in their souls."

The production team brought the hero car with them and used local cars as background. "We put out a general casting call across the island for cars," Brzeski says. "We also held a party to find the best clubs in town for basic classic cars."

"We were very much involved in picking the color palette for each scene so we would not have repeats or all one color. We hired a Cuban car coordinator to help manage all this. The first day of shooting, I remember how many people showed up with each car to show them off. Entire families would come all packed into the car, and it turned into a large street party with music and food."

Filming the car race took nearly a week. "Most of the Cuban part of the script is based on this particular race," Prisk says. The company zeroed in on the Malecón, Havana's main thoroughfare. The road itself is five miles long and hugs the Havana coast. Locals and tourists like to congregate on its esplanade. Getting approval and then preparing the location was one of the production's great coups.

Wanting access and getting access were two different things. "The government kept saying 'NO. It would cause too much chaos in the city,'" Hooze says. "We needed a mile-and-a-half lockup in the middle of Havana for the car chase. It would be like closing off a mile and a half of Wilshire Boulevard."

"Although it's more efficient to get the whole thing, we thought we'd only get bits and pieces of it. I've never seen a lockup that long. It was the equivalent of 28 city blocks, and we had to lock up all the side streets. This was in the middle of Havana, and we needed it for three days."

It was a big ask, but ultimately, they got a yes from an official known only as Leonardo, who was in charge of the Cuban National Police. "Leonardo was the guy who made things happen," Hooze says. "He was the guy you didn't mess with. He was a tough, machismo guy. When people saw him coming, they either obeyed or else."

"He was a big deal. He had power, and he wanted you to know he had power. You had to ask for permission."

"Leonardo would say 'NO,' and Matt would explain with respect the reasoning behind why we really needed something. Matt developed a really great relationship with him, and he came to trust Matt. Leonardo did us a favor and let us do this big chase sequence on the Malecón."

Prisk got to know Leonardo fairly well. "My assistants were assigned to different locations," he says, "but I would open all of the sets with different assistants each day. Leonardo was the constant for me from set to set. Very early in the morning, we would be the only ones out there in the dark setting up the closures. Sometimes he'd be waiting there before I arrived. "He was very dedicated to making sure everything worked out. Sometimes if I had a request, he would say, 'Let's go look at it.' It was a good feeling having him in the car while I was driving because I knew I wasn't going to be pulled over."

One potential problem involved Cuban President Raúl Castro. "Raúl reached out to Karl Lagerfeld to do a Chanel runway event in Havana," Fottrell says. "They closed a section of the Malecón, and I was worried about how we would work alongside them."

"It was a big challenge for our location team. The event was just one night, and we had to work around their lighting, their stages and their bleachers."

Out of necessity, the *Furious* team found another nearby spot to shoot. "On that day, we filmed a lot on Reina Street," Prisk says, "and it ended up being amazing."

Flexibility seems to be the key to getting things done in Cuba. "There was no infrastructure in place," Hooze says. "I never knew how much things would cost: the police, the permits, the road closures. I didn't know how to budget because I didn't know how they were coming up with the price. Somehow we ended up being on budget."

Everything required special attention. Getting a helicopter approved for aerial shots "was a whole to-do," Hooze says. From Day One, we were told we weren't going to be able to bring an American helicopter into Cuban airspace, so we weren't going to be able to use our camera ship to film sequences. They also wouldn't let us use drones.

"Michael and I talked about how we were going to get around this, and we suggested, 'Why don't we put one of your air force

This page: Cayo Las Brujas (Broom of the Witch).
Opposite page: Parque Martí base camp.

Photos by Eric Hooze/LMGI

people in the helicopter? That way, you're in control, and you can monitor us.' After a lot of running around, they finally agreed to put in the head of their air force. That was monumental to us."

"It's one of the first times a U.S. helicopter has ever flown in Cuban airspace," Fottrell adds. "When the President goes to Cuba, they put the helicopter down there just in case he needs to be evacuated. Once they reassemble the rotors, the Cubans only let them turn it on to see if it operates properly, and then they shut it down."

Hooze remembers the *Furious* helicopter's first official appearance. "We locked up the road, and here would come a very sophisticated camera ship, flying in low over the capitol building," he says. "The Cubans had never seen anything like it. They were crying and cheering."

The 11 actual filming days of *The Fate of the Furious* were the culmination of long and arduous planning. The initial scouting effort in November made it clear that anything the cast and crew might need would have to be brought into the country.

"We got a cargo ship," Hooze says. "We had to build the manifests for the Cubans so they would know what we were bringing and for the U.S. government so they'd know what we were sending. Everything we brought, we had to bring back."

"That was a lot of stress. Departments had to provide detailed manifests. Once that ship sailed, anything that couldn't go on a flight, we weren't getting. Every few days, we had a runner coming from the U.S. with things like printer ink. You can't just go down to the corner store and get paper clips and pens."

"When that ship docked and dropped its gates, it was like the storming of the beaches at Normandy. We had every giant truck you can imagine stuffed with equipment—vans, 53-footers, camera trucks, the personnel vehicle. We brought everything and 300 crew members to go with it."

Portable bathrooms were also onboard. "Because Cuba doesn't have the kind of bathrooms we're used to, we brought some VIP restrooms," Hooze says, "along with basic Andy Gump portas."

Toilet paper became an issue. "The Cubans have a hard time getting the simplest things," Hooze says. "Take paint, for instance. If your house is blue and you need blue paint, they might not have it, so you take red paint because that's what's there."

"As Americans, we don't think about these things. At a restaurant restroom, you sit down and oops, there's no toilet paper." Hooze laughs. "You look up on the shelf, and there's a magazine with pages torn out of it."

"That's one thing I remembered from our initial scouting experience. Cubans have a hard time getting toilet paper, so we brought pallets of it. But it would disappear. We had to hire people to stand outside the bathrooms and break off pieces for people. Otherwise, it would get stolen."



Keeping the location crew comfortable and as rested as possible was a prime concern. "We worked six days a week, often 12 to 14 hours a day," Oyarbide says. "We'd start at 6 a.m. and end at 7 p.m. and sometimes have meetings until 9 p.m., just to get ahead and prep for the next day. I was the only one in my department to stay in a hotel: Memories Miramar Havana. It was easier for me if I had to go down to the office and work late." Others stayed in Airbnbs.

Housing the entire crew turned out to be a major worry. "Everything was booked because of tourism," Fottrell says. "We found a small cruise ship that had an infirmary and a kitchen so we could feed the crew. We figured out where it could dock, but as time progressed, the stabilization device went out, which meant the boat had to be dry-docked and would be out of service for three months."

"Then through our travel people, we found 200 rooms that had been booked by a Spanish travel agency. They didn't put down a deposit, so we cut in line a little bit."

Finding suitable base camps required diligence. "Our main base camp was at the port," Prisk says. Parque Martí, an old stadium, was another, and we housed tons of our extras there. The third we called Dragoness because that was the street name."

Making sure onlookers were safe fell to the location team. "Some of the assistants and I would run up the stairs and tell people to get off rooftops when the helicopter was flying," Hooze says. "Hundreds would be watching filming. It was something to see."

"It could be dangerous just standing on the ground," Prisk says. "Rocks fell from buildings next to me twice. One was the size of a bowling ball. The police said, 'That's why we don't stand in gutters.'"

"One night, we were putting some of our base camp stuff back in the fenced area. It was the night before our last shooting day, and a big storm came up. A window and window frame fell and exploded 15 feet from me. Rain was pounding my face, so the person who was helping me said, 'Let's go into this building,' which was a courthouse. Another window started shaking, and a tile fell off the roof and exploded."

"We went into an apartment to wait for the rain to stop, and a bunch of electrical wires were on the wall. I said, 'This is like one of those movies where someone's trying to kill me today!'"





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“But Cuba is probably one of the safest places I’ve ever visited. I think it’s safer than L.A. I never felt I was going to be robbed or someone wanted to hurt me.

“I have a tremendous amount of respect for all those who were involved. It was more than just making a movie. It was a team effort between the Cuban government and crew and our U.S. crew to make this all happen. Everyone was very hard-working and dedicated to the project.

“While I was there, the Rolling Stones played and Obama visited. It was an experience I will remember for the rest of my life.”

“That’s for sure!” Brzeski says. “We had so many firsts on this movie—from flying a helicopter down the middle of Havana to closing down entire neighborhoods for shooting.”

Working in Cuba had a major impact on Oyarbide, who was born in the U.S. one month after his mother fled the island. “I have family in Cuba that I’d never met,” he says. “I had my first contact with my sister from my dad’s side while we were shooting. I’d seen her on Facebook, and we’d talked on the phone. It was quite an emotional experience.”

Hooge’s memories are more practical. “I lost 15 pounds during production, and it probably took a year off my life. But it was great!”

CUBA LOCATION TEAM:

Supervising Location Manager:

Eric Hooge, LMGI

Location Manager Cuba:

Matt Prisk, LMGI

Key Assistant Location Managers:

Miguel Tapia, Alex Oyarbide, LMGI

Assistant Location Manager:

Alejandro Uriegas

Location Assistants:

Paola Larramendi, Roque Nunez, Ariel Montenegro,
Alvaro Careaga, Liuba Esperon Otero

Location Coordinator:

Yussuan Rivero

Location PAs:

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Camila Lores

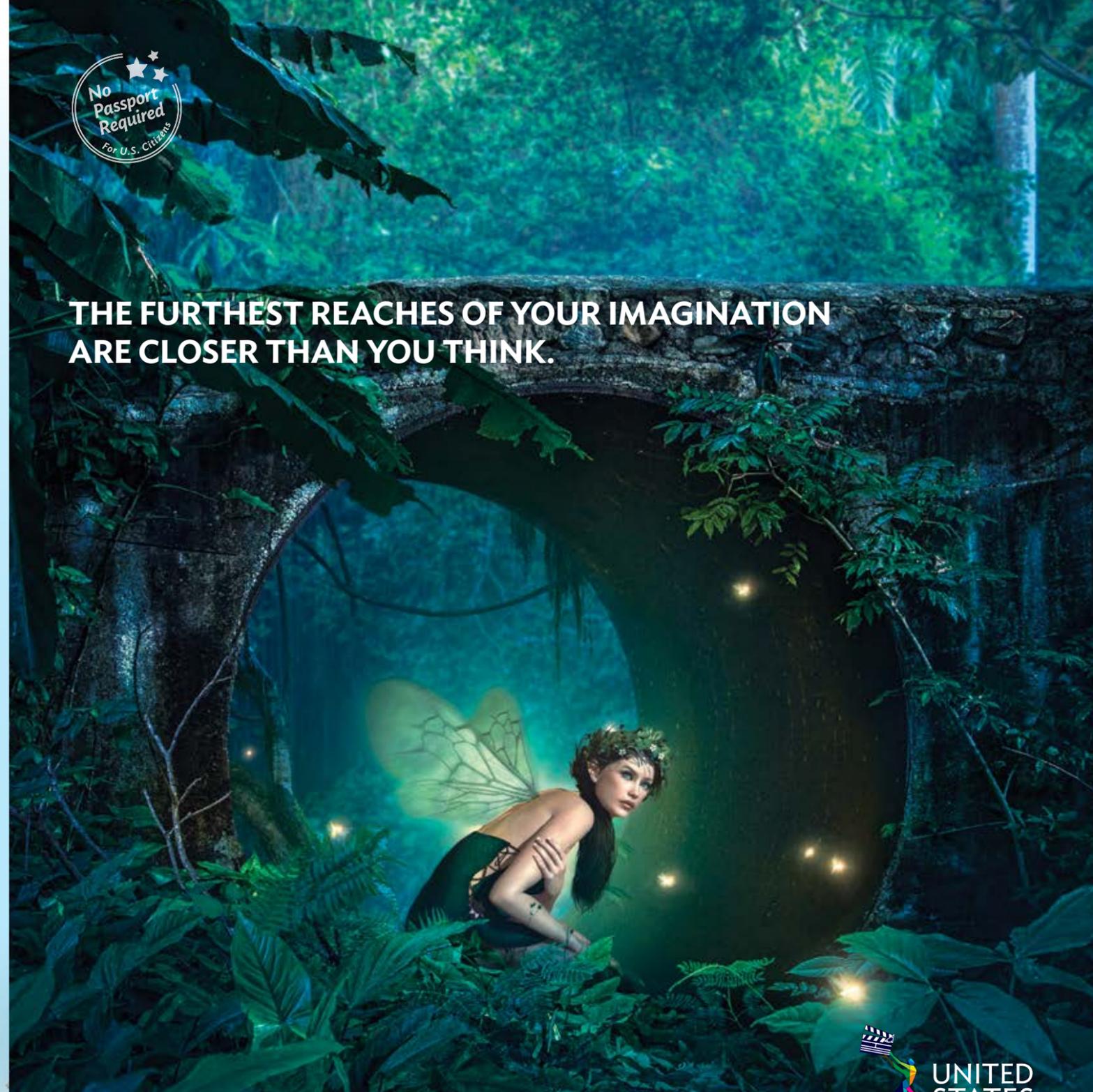
Left to right: Miguel Tapia,
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Photo courtesy of Matt Prisk/LMGI



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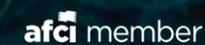


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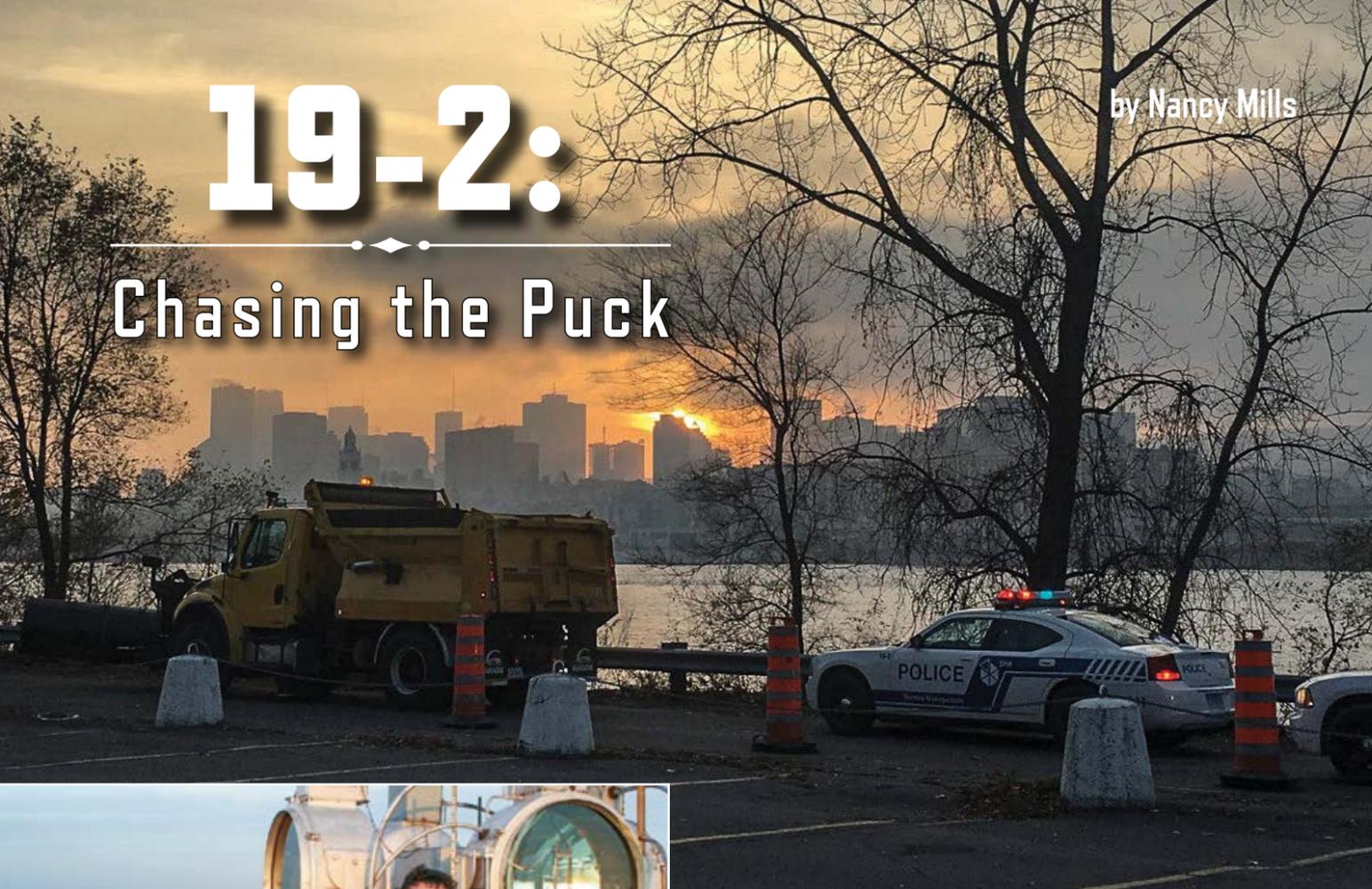
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19-2: Chasing the Puck

by Nancy Mills



Location manager Adrian Knight

LM Adrian Knight, LMGI uses a sports metaphor when describing how he has tracked down hundreds of unique locations for the popular Canadian cop series *19-2*. “In a hockey game, you’re always chasing after the puck,” he says. “You never know from one second to the next which way it’s going to go. That’s what we do—we just ‘follow the puck.’” It’s a tactic that has worked since Knight took over as location manager in Season 1, Episode 3 of *19-2*. He recently completed Season 4 and now knows more about Montreal than he ever expected.

The 46-year-old location manager has been doing location work for more than two decades, but he got his start as a child actor, doing voice work on TV shows and animation series. He moved into locations by accident in 1994.

“At university, one of my minors was photography,” he says. “My friend Elissa told me an independent film would be shooting at her family farm. “They asked me to help out, so I was scrambling eggs in the morning and shooting stills in the afternoon—doing anything I could to help out. I ended up working with the unit manager and location manager on all kinds of projects.” Recently, Knight worked as LM on Darren Aronofsky’s upcoming film, *Mother!*

The concept of *19-2* is far from unique. Two mismatched beat cops (Nick, played by Adrian Holmes, and Ben, played by Jared Keeso), struggle to get along. The title of the series comes from the identification number on the police car. Audiences watch them in their vehicle as they go about their jobs, whether they’re dealing with a school shooting, a snake or a department mole. Because of the way the show is filmed—100 percent on location and often with handheld cameras—it feels somewhat like a documentary.

To confuse matters, there are two versions of *19-2*. The original French-Canadian version launched in 2011 and ran for three seasons (10 episodes each season) without any involvement from Knight, showrunner/producer Bruce Smith or director Louis Choquette. However, production designer André Guimond worked on both. The English-language version launched in 2014, with its fourth season of eight episodes due to air this year. At the moment, there are no plans for a fifth season.

Photo by Adrian Knight/LMGI

19-2 is not the first series to have a French and an English version. “We have many shows that cater to a French audience,” Knight says. “Every now and then, one breaks out.” *19-2* was wildly popular in Quebec, primarily because everything was done on location. The English version adopted the same approach.”

Their hard work paid off. Not only was the English-language show popular with audiences but it also impressed critics. *The Wall Street Journal* said of the English-language version of *19-2*, “[It] makes the [cop] genre seem new again.” That version also won the Canadian Screen Award for Best Drama in 2016. High praise is one thing. Exhaustion is another. Knight and his team never had any downtime. They were constantly searching for new spots, getting permissions and then clearing them after use.

“We averaged between 80 and 150 locations per season,” Knight says, “and that’s based on a 55-to-70-day shooting schedule. In one shooting block, we might have had three-to-four days at the police station, where we were shooting interiors and another three-to-four days in the camera car. Basically, we were shooting two-to-three separate locations every day. That could mean a full company or tech truck move at least once a day.”

Smith adds, “In 25 years working in television, I have never worked on a show that relied on locations as much as *19-2*—not even close. A standard cop show will maybe be on location three days out of seven, at most, four. *19-2* was on location every single day.”

Complimenting his location manager, he says, “Adrian has faced

immense challenges and delivered spectacular results, with Montreal as a key character. The show takes us throughout the city, over it, inside it and underground. We show our audience places lifelong Montrealers have never seen.

“The location demands were excessive, and I was putting unbelievable stress on Adrian. The fact that we never went into a studio meant that Adrian and his team never had a break.

“We were really pushing the strengths of the show, which are its handheld nature and the characters. It’s two guys who get out of a car, so wherever they get out is the show. The locations were so good in Season 2 that we pushed harder in Season 3. In Season 4, we said, ‘Now we’ve shown we can do this. We’re able to do this intensely.’ We got more ambitious as we got more successful.”

“*19-2* has not been easy,” Knight admits. “But then nothing worth having comes easily. If you accomplish something difficult, it feels good. Challenge is exciting, even if we’re pulling our hair out.”

Knight had good reason to be stressed on *19-2*. “We only had one permanent set, the police station, and it was not in a studio but in a shopping mall,” he says. “So we still had to deal with residents in the neighborhood and parking the trucks.

“Basically, we didn’t have the budget to build permanent sets or rent studio space for months on end. We had good prices for many of our locations, partly because *19-2* was a popular show. People were willing to accept a reasonable fee.”

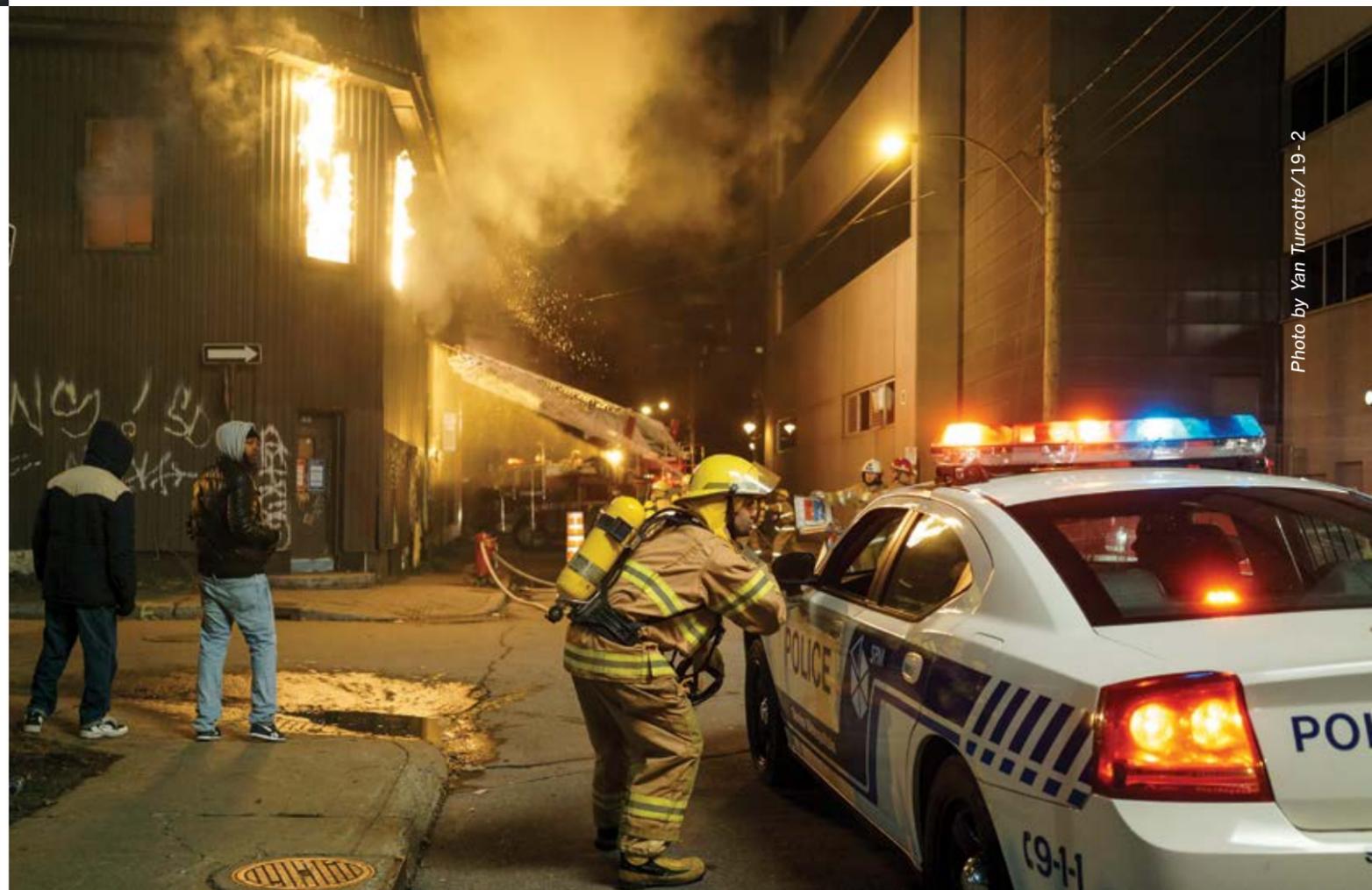


Photo by Yan Turcotte/19-2



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Photo by Yan Turcotte/19-2



Smith met Knight through *19-2* director Louis Choquette. “Louis had worked with him before and thought very highly of him,” Smith says. “Louis and I made key decisions together, and if he had a strong choice, I was very unlikely to oppose it. Adrian’s work was exceptional, and he showed what he could do when budgets were small and timelines tight.”

“Adrian and his team were very efficient.” Choquette adds. “Efficiency is very important because you don’t have a lot of time to prepare for shoots and a creative approach. Adrian has very strong artistic skills, and he worked with (PD) Guimond very closely.”

Guimond concurs. “Usually, we prepared three-to-four episodes per block of filming,” he explains. “Adrian prepared a list of shooting locations with an estimate of the shooting time for each of the main locations. We started by exchanging ideas about the different types of places that come to mind when we read the script. Then we discussed the characters and the spirit that I would like for each of them.”

Guimond went scouting with Knight’s team. “We discovered places unknown to us and that could inspire us for later episodes,” he says. “Also, the time we spent on the road allowed us to exchange ideas and develop the project positively. At the beginning of the project, the difficulty of how to approach certain places meant that we had to work very closely so as to make the best choices for history and also not forget about the budget.”

Smith was so eager to make the all-on-location approach work that he was extremely flexible. “If we couldn’t get the locations we wanted, I’d rewrite the script,” he says. “Sometimes a location would inspire us to make more of a scene or a storyline.”

“Often I’d give Adrian a heads-up on what future locations we would be needing—maybe a character’s secret place or his dream home or something that has a lot of history tied to it. We’d have ongoing discussions.”

Observing how actors respond to working on location, Smith says, “It has an effect on the performance. When you’re out on a street putting someone in front of a car in public, there’s a pressure and feeling of reality that comes with that.”

“We’re trying to give you the real emotional experience of what cops go through. We try to show what they’re doing and go inside their minds rather than have them tell you how they’re feeling.”

Photo by Adrian Knight/LMGI



A big believer in working on location, Knight adds, “You get so much more authenticity with location work. Rarely does any built set have an authentic feel to it. Rental fees for a stage and the cost of building a set on the stage are high, so by shooting on location the savings can be considerable.”

Knight worked closely with Smith to make sure they were in agreement. “When changes needed to be made, we’d deal with Bruce directly,” he said. “Bruce was always willing and available. We’d always find solutions together. He was a great ally for the locations department.”

Knight valued having a proactive boss. “We had so many problems,” he says. “One of the most difficult locations was the police station. In Season 1, we were able to shoot inside and outside a building that was a former police station. In Season 2, we could only use the exterior because the police department decided to reinvigorate the old station. “It became the cyber crime unit. They had servers and delicate information and interior access became off-limits. That caused a whole bunch of problems with scheduling and continuity. We couldn’t even film a door to the building opening. We had to film the actor just after he had come through the door. We did a lot of juggling. Had we known this restriction would come into place, we could have blown up the station at the end of Season 1 and moved to a new one.”

The production worked closely with the police. “We often had officers on the set as consultants or extras,” Knight says. “They would verify or correct any gun handling or procedural things like dealing with convicts.”

“When we could afford practical locations, it helped a lot,” Choquette says. “There is a realistic aspect to it. The traffic, the cars and people walking in the background provide it. Reality is very important to us. That’s why we used lots of handheld cameras.”

Even with intense planning, nothing came easy on *19-2*. “Each season, we might have five locations per block that were real problems,” Smith says. “Adrian and I would figure out how important the location was and how much budget to commit. We both got a chuckle about how insane the demands were but also how much room for creativity there was.” The need for speed drove everyone crazy. “We would have to prepare the next episodes and shoot at the same time,” Guimond says. “This is very demanding but also exciting. We also needed a lot of meetings to prepare episodes (special makeup, SFX, vehicles, stunts, props, shooting locations, animals and decorators).”

He recalls one of the more complicated locations. “We always had a few places that forced us to be very clever,” he says. “In the third season, we had to find a house which had burned down, and we were to discover a dead person buried in a concrete slab in the basement. Adrian and his team searched for abandoned houses that would be demolished eventually, so that I could work without any real constraint. He also found a house that had just burned and from which I could recover the burned materials (lumber, objects and debris) and place them in our location. It was complicated to find this house, to have the engineers check the safety of the structure and inspectors check the sanitary conditions.”

Photo by A. Carrizey

Although money often controlled the decisions, flexibility was paramount. “We had to always think about our budget,” Guimond says, “but at the same time, we couldn’t let that censor us. That was a big challenge. Each set was important, so you had to bring a lot of attention to each one of them.”

One way the production cut costs was on dressing rooms. “We were lucky that the stars of our show are two committed actors who very selflessly took two reasonable trailers,” Smith says. “That saved us a lot of money. Their attitude trickled down.”

Although it would seem that the French version of *19-2* might heavily influence its English-language sister, the new series was not simply a remake. At first, a lot of the storyline was the same, but as time progressed, the two shows veered away from each other. “Things started to change in Season 2,” Knight says, “and Season

3 really backed away from the French Season 3. Season 4 was completely fresh.”

Curiously, the English-language version used very few of the locations selected by the French team. “None of the directors wanted to tell the exact same story in the exact same way,” Knight says. “They wanted a different feel. The way the French series was written, it really focused on the East End of the city, which is a more downtrodden area. The English version is more gritty and urban. We shot mostly downtown, and every season at least once in a remote location because character Ben Chartier is from a small town about an hour’s drive outside of Montreal.

According to director Choquette, “We started from the same base, but when you change the cast, you have a different energy. The characters began to change from the original version.



Camera-wise and light-wise it became a very different show. We didn’t need to use the same locations.”

That would have been too simple. “Why do something easy when you can make it complicated?” Knight says, only partly joking. However, he says there was one benefit gleaned from the French-language series. “When we went into neighborhoods most used in the French version, we had knowledge about what to avoid and what would work. Also, I tried to bring in as much of the French crew as possible to work on our version. They had contacts in some neighborhoods because they’d been there so often.”

“Also, *19-2* was such a popular series in Quebec that it was quite easy for people to open their doors to us. Our first season was so popular that many fans contacted us, wanting the show to come and shoot in their neighborhoods, homes and businesses. Apart from an episode set in a high school, which involved a school shooting and used the same school premises, just about every other location in the English version was new.”

Sometimes revisiting locations raised problems. “Nick’s apartment changed four times,” Choquette says, “and same thing happened with Ben’s apartment. We weren’t able to sign long-term contracts because we didn’t know if the show would get a green light for upcoming seasons.”

Knight adds, “After we went back a few times to Ben’s apartment, the neighbors downstairs started to become belligerent. One time, they were extremely drunk and made noise while we were filming. They complained because we were taking up too much parking. In Season 3, Ben got a new apartment.”

Weather was an ongoing issue. “We had to schedule scenes around actors’ availability,” Knight says. “Sometimes you’d have an actor appearing at the beginning and at the end of a four-episode block. By the time we got back to him, there would be issues of foliage or shorter days or snowflakes hitting cars while he’s in short sleeves.”

“One year, it started snowing in mid-October. Another year, it didn’t start till Christmas. It’s very erratic. The pressure on Adrian was to make sure we had enough interior locations so we weren’t at the mercy of the weather all the time,” Smith says.

“Meanwhile, all the usual obstacles were going on,” Knight says. “Roads, highways, bridges and sewage systems were being re-

placed. Often we had to deal with city construction crews digging up the street across from our location. Or we would arrive on a location only to discover that the city had also issued a construction permit to someone else for the same parking spaces we had requested for our trucks.”

Complicating matters further was the difficulty of finding locations when the scripts were still being finalized. “There were so many obstacles,” Knight sighs. “Sometimes we’d lose a location at the last minute.”

He vividly remembers a Season 3 courtroom scene scheduled to be shot on a Sunday. “At 4:30 p.m. on Friday, we got a call from the Justice Ministry saying, ‘The courtroom has been sealed because we have to rush through some biker gang trials,’” he says. “So we had to scramble at the last minute to find another courthouse to film in.”

What kept Knight going was the thrill of discovering new locations. “In Southwest Montreal, there is a neighborhood, Ville-Émard, which is not filmed much,” he says. “There were a lot of low-rise, working-class row houses, grid-pattern streets and some industry. It wasn’t ‘sexy’ and not often featured in any productions, but it was a great experience. People were curious and open. The small apartment we used was challenging but worked quite well.”

Smith particularly liked the locations in Season 2. “It was all about a neighborhood being gentrified,” he says. “We filmed in Griffintown (an area of Montreal actually undergoing gentrification). We captured a neighborhood that was disappearing. Now it’s gone, but we have a record of it.”

He was also intrigued with “the scene where two cops are found standing in front of an empty grave in someone’s lawn,” he says. “Digging graves on city property is a difficult thing to do because there are power lines. It was a matter of getting permission and permits, and Adrian did.”

One location that stands out in Knight’s memory is the day that reality interrupted filming. “A woman jumped off her building about half a block from where we were filming,” he recalls. “We had our picture cars and picture ambulances, and the real thing was going on just up the street.”

Knight’s Team: ALM Lou Bengle, ALM Véronique Mathieu, ALM Amélie Carrizey, ALM Charline Pomerleau



Left: Photo by Yan Turcotte/19-2. Right: Photo by Adrian Knight/LMGI



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John Panzarella
David Park
Marino Pascal
Jeremy Peek
Evan Peller
Dennis Penney

Michael Percival
Brittany Petros
Ellen Pfirrmann
Emma Pill
Janice Polley
Scott Poole
Peggy Pridemore
Jen Prince
Matt Prisk
Neal Prosansky
Zachary Quemore
Ron Quigley
John Rakich
Jonathan Ramos
Mick Ratman
Osceola Refetoff
Will Regan
Errol Reichow
Steve Rhea
Patrick Riley
Tony Rimwah
Matthew Riutta
Jesse Rivard
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Adam Robinson
Eduardo Rodriguezvareza
Joel E. Rodriguez D.
Daniel Rosenthal
Walter Roshetski
Lisa Rothmuller
Kei Rowan - Young
Edward Rumble
Ian Rutherford
Kevin McAteer
Peter McClafferty
Tim McClure
Cyndy McCrossen
Colin McDougall
David McKinney
Alex McNaughton
Christian McWilliams
Michael Meehan
Beth Melnick
Matt Messina
Patrick Mignano
Barbara Miller
Maida Morgan
Dennis Morley
Nick Morley
Jeff Morris
* Robin Mounsey
France Myung Fagin
Rik Nagel
Alison Naifeh
Lucas Nalepinski
Galidan Nauber
Jill Naumann
Stevie Nelson
Stuart Neumann
Jason Nolan
Sophia Ochoa
JP O'Connor
Kyle "Snappy" Oliver
Brian O'Neill
David O'Reilly
Marie - Jeanne "Shani" Orona
Peter Orth
Alexander Oyarbide
* Rino Pace
Debbie Page
Matt Palmer
John Panzarella
David Park
Marino Pascal
Jeremy Peek
Evan Peller
Dennis Penney

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Duffy Taylor
Dorion Thomas
Leslie Thorson
Kai Thorup
Sam Tischler
Paul Tomlinson
William Toscano
Alex Tridimas
Scott Trimble
Jim Triplett
Tano Tropa
Andrew Ullman
* Smadar Vaknin
Ashley Valdez
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Yorgos Varagoulis
Dodd Vickers
Keomanee Vilaythong
* Sonia Villerias
Lary Vinocur
Veronique Vowell
Gina Vreeland
Kristan Wagner
Deborah Wakshull
Lee Wall
Robert Weddle
Stephen Weissberger
Dan Welch
Michael Wesley
Byll Williams
Danny Wilson
Paul Wilson
Shelly D. Wilson
Kari Wilton
Joe Wolek
Chester Wong
Nancy Wong
Tommy Woodard
* Michael Woodruff
James "Jimi" Woods
* Kirk Worley
Steve Yeager
* Theresa A. Young
Louis Zuppardi

INDUSTRY PARTNERS

* New members

Stephen Blake/director
Mark Indig/photographer
Richard Prince/UPM
DGC BC
DGC Ontario

MARTINI SHOT

36° 28' 19" N / 118° 00' 65" W



Olancho, California
Photo by Osceola Refetoff

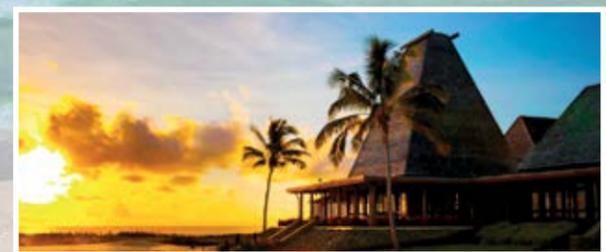


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